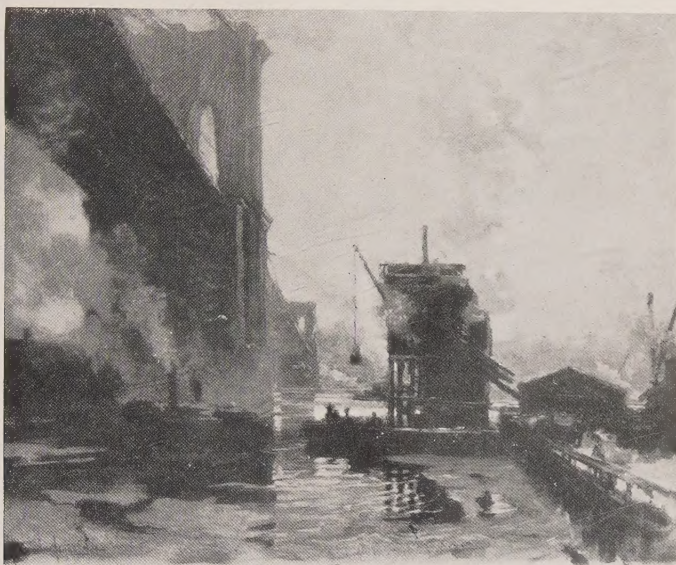


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MORNING ON THE RIVER

JONAS LIE

OWNED BY MEMORIAL GALLERY, ROCHESTER, N. Y.

JONAS LIE: THE MAN AND HIS ART

BY ROSE V. S. BERRY

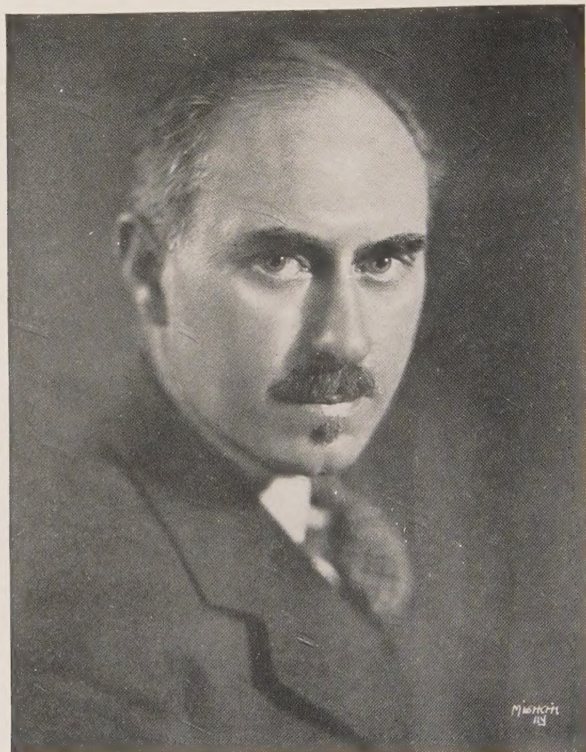
Chairman, Art Division, General Federation of Women's Clubs

VERY frequently the exponent of an art could have been equally happy, and quite as successful, in devoting his talent to some other form of artistic expression. Delacroix, the French painter, whose canvases mark the first defiance of his contemporaneous tradition—thereby introducing the modern spirit of independence and investigation—wrote excellent musical criticism. His knowledge and appreciation of the music of Mozart made him known to the music-lovers of England and France. Mendelssohn left as evidence of his artistic skill

portraits which are above the average in merit. Rousseau, failure as a man save in his socialistic writings and pre-revolution leadership, wrote learned musical treatises. Flaubert was twin-talented in his writing and his music. Almost without exception, the pre-Raphaelites were duo-talented in their expression. Raif, the famous piano-pedagogue, of Swiss and Italian parentage, painted quite as well as he played, while his architectural skill was near the excellence of the professional. Robert Browning was musician as well as poet. Sargent, too, has

gone sincerely into the study of music. Josef Hoffman builds automobiles. S. F. B. Morse invented the telegraph after having attained distinction as a portrait painter. F. Hopkinson Smith wrote books, painted pictures, and built light-houses. So it

elected to be a man of rare talent. But, with all of his boyish soul, Jonas Lie wished to be a musician. All eyes and ears, he was a regular attendant at the symphony concerts from the time he was three years old. With his tiny feet sticking straight



JONAS LIE

A PHOTOGRAPH BY MISHKIN

goes, even among the modern men, with really no stopping place; rather it seems a delightful pursuit, and it might be most interesting to know how many of the creative artists, placed today before the public as master of one art, might have been known very well in another. It would seem certain that, if the creative urge lies sufficiently within the consciousness of the human intellect, it would find a means of utterance, no matter how it might be diverted. All of this is true of Jonas Lie. Born in Norway, of a Norwegian father and an American mother, with seven forebears so talented and gifted that they received national recognition and state annuities, he was

out, his little childish form glued to the seat, from his earliest memories, Jonas Lie has lost and found himself in the realm of sound. Music is still a source of inspiration, one which he finds necessary to his very existence. In New York, during the concert season, Lie is frequently entirely missing—utterly lost. But, pulling himself back from another world, with evidence of his sojourn written all over him, sooner or later he emerges from some one of the places where he has been hearing the best music. No one will ever be able to tell how much of the brilliance and joyousness found in his canvases may be music transcribed. Lie is conscious of the fact that very much



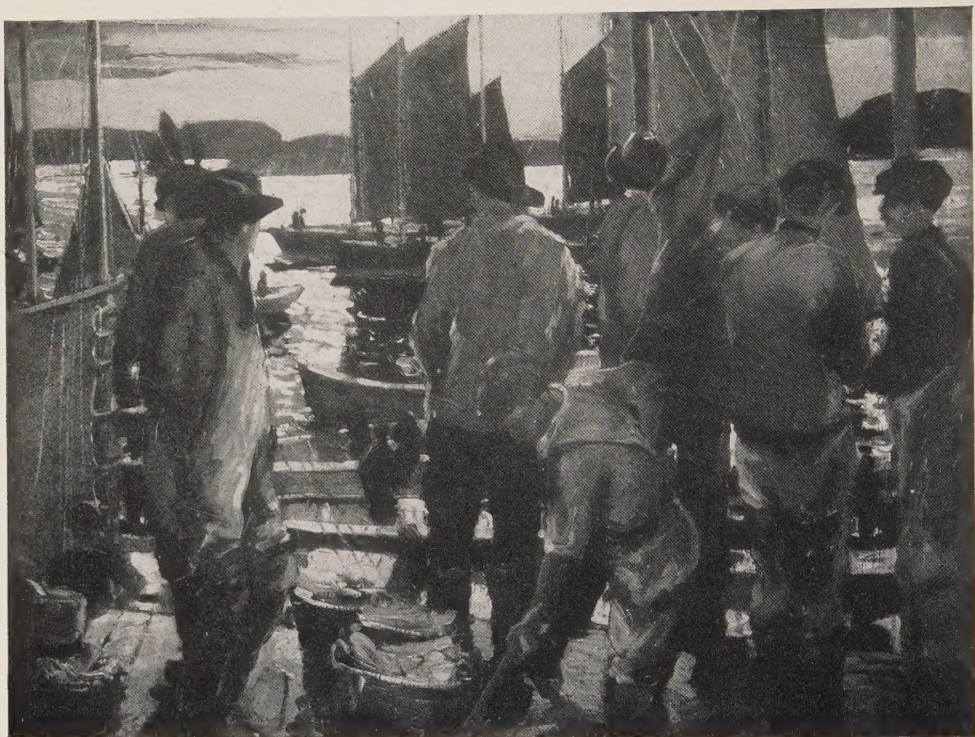
LIFTING FOG

JONAS LIE



WINTER'S ARRIVAL

JONAS LIE



MEN OF THE DOCKS

JONAS LIE

comes to him by way of the abstract musical route. The latent musical talent is not the only one discoverable in this man, who is one of America's best painters. One only needs to hear him talk, to observe his forceful, logically compiled assertions, often epigrammatically spoken, to know that he might have been a writer-nephew of the famous writer-uncle, for whom he was named. The father of Jonas Lie was a civil engineer, which precludes a thoroughness and a precision of thought. The two-and-two-make-four facts of his father's profession; the volatile, whole-hearted courage of the mother with her American verve; old Woden and Thor, the Norse god-ghosts, along with the Viking ancestors, all go into the elemental part of the small boy, who at the age of twelve was transplanted to America, where he became a man.

En route to the United States, Lie spent one splendid and memorable year with his famous uncle in Paris. With the necessary mastery of the language he combined the study of art in a good French school. Along

with this work there came the association of the uncle, and the uncle's renowned friends, Ibsen, Bjornson, Sinding, Georg Brandes, Edward Grieg, and others. The Saturday evening gatherings brought into the life of the susceptible child much more than he can estimate, for these were the expatriates and some of the great thinkers of Scandinavia.

Arriving in the United States, they took up their residence in Plainfield, New Jersey, where Lie became responsible for the maintenance of his mother and two sisters, no small task for one of his age. For nine years Jonas Lie worked in a cotton factory as a designer. It was through Dr. Felix Adler that Lie was encouraged to persist in the effort to become a painter. Continuing his work in the factory, with evening classes in the National Academy of Design and later in the Students' Art League, scarcely at the age of twenty, Lie began to show his paintings in the annual exhibitions. Each year brought him nearer the mark of favorable recognition; each year marked a steady



THE ICE HARVEST

JONAS LIE



GOSSIP (QUEBEC)

JONAS LIE

growth in his artistic progress; each year marked more definitely the individuality which sets Lie apart as one of the rare masters of American landscape painting.

It is a fact that no individual, if true to himself, goes beyond the inhibition of his race, his nationality, his religion, and the principles which have become his main characteristics. Frequently the stress of his times, his relations to the thought and problems of his day, are manifest in the production of an artist. If one knows an artist's nativity, the story of his childhood and that influence, discovers the likes and dislikes which have grown into the marrow of his bones, can trace the kind of beauty he admires to the extent of always seeking it, even though unconsciously, the observer is well on the way to a good understanding of the artist. This being the case, much of Lie's art becomes a revealed chapter of achievement. The days of his childhood in Norway were dear and lovely to him. Like all northerners, he knew exceedingly well the land of his birth. He learned for all his life the language of the earth, as it spread out before him, or as it stacked itself into mountains rising to great heights from the sea, severed and pierced by fjords, shrouded by snow for the winter months, and decked by green forests for summer attire. These mountains conveyed to him, even in his tender years, what he knows so well today—that their beauty is but one phase of their existence. Mountains lower and threaten, they bruise and kill, and the admiration and love of them must include this understanding of them. Lie unfailingly portrays this in some way—sometimes by gentle suggestion, sometimes by an ominous threat dramatically presented in color and form. Lie's transcription of the earth from his vision to his canvas is often uncanny. His seeing goes beyond the surface, finding *what might be*, instead of stopping at *what is*. In doing this Lie gives utterance to his individuality, which is difficult to describe but is always present. It is as if the sun were shining upon a rain-washed earth, leaving the atmosphere crystal-clear in its limpidity. The canvases of Lie reveal his sensitiveness to all seasonal charm—his consciousness of the voice of the land. He has thrilled to the bird's song, to the rushing of roaring waters, to the wind in the forest—

to its sighing, or its shrill blast in the pines. Lie is one of the few who can convey by his art his intimate knowledge of the majestic elements which go to make up the great composite—Nature.

It becomes a fact that draws upon the credulity of the observer, perhaps, that so much comes into the consciousness of this man by way of childhood's memories. Yet where, in the years he has spent in America, could he have acquired these attributes? A true son of Norway, Lie knows the sea—every phase of it—and the life it supports. Almost better than the land he depicts the sea, the boats and the sea-men. Certainly the boats painted by Jonas Lie are worthy descendants of the mystic, phantom-like, sailboats of the Viking mariner. He places, upon his canvases, boats which barely move; they hover as the sea-gulls sway, dipping and vibrating. Other boats he paints as lubberly, clumsy, and lacking in grace as anything could be, with a function for sailing the sea. Then, as an apology, maybe, just to show what can be done with a boat, he paints them as if they were possessed of wings, capable of lifting and taking the upward swell of the wave, and soaring off into the ocean's ether.

As truly as he knows the sea and the land, Lie knows the seasons. There was a time when it appeared that he might become a painter of the snow which patterns the earth, and of ice which gives a glistening design to water. These iridescent motives gleaming amidst the snow were tempting to paint, and they were popular. But Lie was wise beyond his years; determined even in the face of financial loss; with faith in the richness of his selective power and his ability *to do*, he fought for and maintained his independence. Lie is one of the few painters who surprises his public, season after season, and whose work is always acceptable. Consequently he is known as one of the most versatile of painters. Winter, summer, and autumn; the land and the sea; his pacan to twentieth-century toil; great city structures banking skyward, bediamonded with lighted windows, like red-gold jewels; bridges when the gray of twilight merge river and sky; flowers that are vocal in their beauty, along with buildings and roadways which terrace the hills—all vary the artistic production of this painter.



SUN RAYS

JONAS LIE

Lie's trees are not like any one else's; his trees have personality. Other painters give the beauty of form, the irregular charm of pattern, the bleakness of a barren bough, the grace of a leafy branch, but Lie catches the things they say—the spirit of their response to movement and the joy of their being. He records their protests at disturbance; he makes them participate willingly and unwillingly in battle with the wind; he uses them all the time for what they are, delightful pattern, but he establishes the sprite-like things which they become to his imaginative talent—something vital and alive, caught, one feels, by instantaneous seeing and recording.

What Norway did for Lie's understanding of nature and his love of "the earth and the fulness thereof," his life in New Jersey did for much that is technically excellent in his pictures. If the observer could scrape off

enough paint from a canvas to leave only a bit of the line and the spots, he is near the source of the success or the failure of a picture—in other words, its design. Conrad made his knowledge of the sea and seapeople a literary art. Brangwyn took the same knowledge and made it the painter's art. Rodin signed himself an apprentice to an architect to acquire the decorative sculptor's skill, besides having served for years in a porcelain factory, doing diminutive human figures for ornaments. But his Gates of Hell are the outcome of his skill to do the clustered, interlaced chains of garlanded human forms. Like these, Lie comes forth from his cotton factory a master of composition and design. It was there he conquered the problem of design and developed his splendid sense of balance. In his nine years in the factory, the designer was seldom without his portfolio, where

page after page was devoted to the task of filling the space of a square or a parallelogram. His struggle combined design and color, either harmonious or contrasting in treatment; his mastery of the problem has given him his superior skill in composition.

H. G. Wells says that some of the best artists are on a par with the research men and the strict scientists in their devout, persistent, and open-minded investigation. The artist who makes steady progress year after year goes to his task each day with fresh vision, seeking to avoid old sights and the obvious, looking with a searching gaze for the thing unseen by the casual observer. With his seeing power increased many-fold by this constant effort, the artist attains a talent for variable expression in form and color, in subject-matter, and in interest. Lie's self-expression has thus been enriched by years of training; his color-sense trained by a more or less abstract use; his self-criticism was born with and increased by every hour's work; his independence has

given variety, and the sum total has made the man an artist of high standards and a technician of rare skill. Lie's observation and imagination include artlessness and artfulness—the real and the unreal. Lie does not seek the new thing; it is *the obvious*. He prefers his subject-matter differently arranged, differently presented. Lie sets his picture-poems to a lilting meter; his picture-songs to a Norse melody; his painted land goes to the canvas a new pattern, beautiful in its setting of color, which is never a slavish reproduction of nature. Jonas Lie is a serious thinker, an earnest student of his art; one who in his enthusiasm thrills to this task, but, in the doing of it, comes to a tense interest, along with deliberation and severe self-criticism. What romance is to a narrative, what poetry is to a thought, Lie's painting is to the realism of the land he paints. Inspired by what he sees, Lie brings to his work the soul of the modern artist expressed with the sanity of the thinker and the philosopher.

PEN-DRAWING

BY THORNTON OAKLEY

PEN-DRAWING! How he who loves the medium thrills to the sound of these two coupled words! What memories of accomplishment they evoke, what imaginings they set aflame; what irrepressible desire for creation they enkindle! The pen—be it the quaint, the fat, the mobile goose-quill; be it the smooth, the soft, the gliding gold; be it steel, with all its variety of forms, its well-nigh infinite potentialities—is grasped within the master's hand. It dips into the waiting well, is lifted glistening with black fluid, hovers, pauses, then, dropping swiftly, touches the pure, expectant surface of the bristol board. Ah, now a wonder comes to light, a mystery unexplainable. These scratches on the paper's face, these lines, these dots, these criss-cross hatchings, these masses so superbly black, these faint suggestions of a touch—are these, then, naught but ink that has fallen from a pen? Ah, no. The master's mind, it has flowed upon the paper. Imagination's fire has burned away all evidence of surface. Ink and pen and

cardboard—all have vanished. Suddenly, as though by touch of magic wand, that which was white paper has become a window to a realm of joy. Here now are skies and clouds of dream, worlds of fairy tale, castles of enchanted lands, visages and surging throngs, transporting the beholder to far corners of the earth. O blessed ink and blessed pen so utterly to yield thyself to thy wielder's fancy!

But what medium, you inquire, cannot be likened to the ink-pot? Are not all the paints and greases, tubes of colors, brushes, charcoals, chalks and lithographic stones, etching plates and needles, pencils, what-not, but mere material things when thought of by themselves, mere nothings, of worth only when man, with bold temerity, with them dares assay to picture that which dwells within his mind? Quite true. But for him who is born to pen-drawing—and I do believe the masters of the pen are born, not made—there is an indescribable delight in pen and ink not found in all the other



COURTESY OF THE CENTURY CO.

THE CATHEDRAL OF SAINT-JEAN

THORNTON OAKLEY

PEN-DRAWING FROM "HILL TOWNS OF THE PYRENEES"

means of pictorial speech. The full, rich palette has its potent charms, a canvas calls alluringly, charcoal with its velvet texture adapts itself with fluency to an artist's every mood; but there is something in the regal blackness of undiluted ink, its sumptuous flow upon the eager paper, that seizes the imagination of him born within the radius of its spell. What color! What splendor of effect! Its luscious beauty sets the heart to pounding. And, too, with what other tool than this can be attained such

profundity of shadow, with what can be suggested such glory of the sun! No hesitancy here, no blurring of pale tones, no struggling over the unnecessary. Black and white it is, single in purpose, direct, vivid, the medium of least material effort, in suggestion the medium the most powerful—and is not suggestion, illusion, a fundamental of great art?

There is an additional consideration which, to the modern illustrator, causes pen-drawing to offer irresistible appeal. This



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THE PRESIDENT'S HOUSE, ANDORRA LA VELLA. THORNTON OAKLEY

PEN-DRAWING FROM "HILL TOWNS OF THE PYRENEES"

is the publication field. In history at no time as at present have the scope and power of our publications been so vast. The monster, tireless presses of our land disgorge untold millions of printed pages which find the utmost boundaries of the globe. Here, indeed, is opportunity for the artist of today. Here, to extent undreamed of until these modern years, may he utter his message of inspiration to mankind. What matters it if one is told that illustration in our land today is dead; that the aftermath

of war, the commercial age, the money-grabbing advertisers, the baser movies, jazz, the jam on cities' streets where throngs seek ever new sensations—that all have stilled the voices of the artists who before the war filled our magazines with melody? It is not so, cannot be so as long as the soul of man endures. Illustration is but pictorial voice of man's ideals. Inevitably as the winds of heaven will it find its opportunity of utterance. Let the news-stands flaunt their crudities, vulgarities—these are



COURTESY OF THE CENTURY CO.

THE ROAD TO FORMIGUERES

THORNTON OAKLEY

PEN-DRAWING FROM "HILL TOWNS OF THE PYRENEES"

but the swiftly passing pages of the moment, tomorrow to be buried in oblivion. There still are, ever will be, publications, be they magazines or be they books, giving voice to art.

Passed, however, we must grant, has that resplendent period when our better journals, weekly, monthly, came forth arrayed in color. What covers, frontispieces, there were then! To what amazing heights did color reproduction then attain! How eagerly, those days, we scanned the news-

stands, snatched our Howard Pyles, our Abbeyes. That time is ended. Economic conditions of today, expense of halftone work, the cost of paper, type and labor, the inability, indeed, of most of us who love the beautiful to pay the price now necessary to produce the elaborate magazine, have brought that epoch to a close. Now full color reproduction can be afforded almost only by the advertisers. For our better magazines and books a medium far more economical has become obligatory. Easy,



COURTESY OF THE CENTURY CO.

THE MALADETTA FROM THE PORT DE VENASQUE

THORNTON OAKLEY

PEN-DRAWING FROM "HILL TOWNS OF THE PYRENEES"

inexpensive to reproduce—a zinc plate from a line drawing costs not much more, if any, than a finished page of type—a pen-drawing well fulfills requirements. Recalling the early days of illustration, before the invention of the halftone plate, we have entered upon a new period of black and white.

A new period of pen-drawing! After all, have we not gained? With all its wealth of color, was there not, perhaps, something not quite satisfying, something that might be

called exotic in the regal magazine of just before the war? About the sumptuous color plate, resplendent though it be, is there not an inconsistency, a lack of harmony, when viewed beside a page of text? What relation truly has the halftone with the flat black of type? Surely none. It mars, destroys the unit of the magazine, the book. It confuses the beholder by the introduction of a medium not in terms of type and paper. It strives, and with futility, to clothe the painting of a gallery

wall—a painting, too, as like as not, done at giant scale, without a thought of letter-press—in vestments of the printed page. Where then, is that unity which must exist to give the perfect message? Where that harmony which in every work of art delights the eye and fully, richly, without effort, becomes the perfect medium for the telling of an artist's vision?

The true adorer of the pen finds heaven in the book. Here is that unity so longed for. Here his drawings, done on white with ink, become as type and are printed on the page precisely as the letters of the text. Here, spread before the reader, the words of the author, the drawings of the illustrator, each in terms of paper and ink, combine with utter harmony to tell the perfect tale.

The book! The book! What pictorial medium more enthralling? What more completely can express man's love of life, man's longings for the infinite? Magazines, with all their huge editions, disappear. Prints, the inconvenient prints, thumb-marked, tattered, soon become mislaid. Easel pictures, hanging on secluded walls, speak only to those fortunate few who

happen to pass by. The book alone seeks out the remote corners of the lands and there endures throughout the generations. In edition upon edition, though its creators long have passed to dust, it tells, retells its message. Yea, through the centuries it is cherished, lifted from the time-worn shelves by ever-changing hands, read, reread by ever different eyes. How eagerly the famous books of all the world are sought, how swiftly purchased when, at some chance auction sale, the longed-for pages fall beneath the hammer! What true illustrator, what lover of the pen, what person of any kind with beauty in his soul, does not seize with ecstasy a first edition—long out of print, come by whim of fortune to his grasp—illuminated by the drawings of some beloved master!

It is in the book today where, in America, enduring work for reproduction may be found. It is in the book where still, as in the years gone by, speak the masters of the pen. Approach with reverence, young ardent souls, ye upon the threshold of your art, ye who plan to take your parts in the proud history of illustration.

A CUBIST IN A MONASTERY

BY ALPHAEUS P. COLE

WHENEVER I look at the little reliquary on my studio wall, I cannot help wondering whether I was not responsible for its previous owner's fate. My conscience tells me that Padre Egidio was the victim of what was almost a crime, though reason suggests it was only an accident.

It was while I was sketching in the cloisters of San Ruffino in Assisi that the monk Egidio was so unfortunate as to make my acquaintance.

"Ah, Signore!" he said, "how I wish I could paint, but God has only given this divine power to a few. You must be very happy, and doubtless you thank God daily and show Him your gratitude. I, too, pray that He will impart to me a little of this power, but, alas! as yet my prayers remain unheard. I have tried to produce a picture, but in vain. Perhaps you, Signore, have

been sent to help me. Would you be willing to look at my work?"

Upon my consenting, the poor friar hurried off into the building and returned shortly with a small portfolio from which he shyly produced some rather vividly colored sketches. While showing them, he humbly explained that he did not know how to mix his colors and therefore was obliged to use them pure, and that his drawing was hopeless.

I was much amused by the resemblance of his work to the art of the Modernists, and I asked him if he had ever seen any pictures by Cubists.

"Oh, no, never," he replied, "unless Giotto was a Cubist. I have seen his paintings on the walls in the church of San Francisco."

"Well," I said, "it is extraordinary, but you paint like a Modernist, a Cubist,

Futurist, Vorticist, or Dadaist—I don't know which. One of those fellows who try to express their emotions before they can draw—that is, they are consumed by emotion. You know what I mean."

"Oh, no, Signore. I have never studied art in Paris, as you have. I haven't any learning, although I can speak a little French."

"That's a good thing," I continued, and handed him a copy of the *Indépendant*, a French paper which happened to be in my pocket. I advised him to study it. He did not seem to enjoy the reproductions of the pictures by Cubists, and neither was he flattered by my comparing his work with theirs, but I cheered him up by telling him this kind of work was only appreciated by the more intelligent people in Paris and required study before one learned to enjoy it. I assured him that if he read the article by Monsieur LeNoir, he would find that all phases of art were interesting, even if he did not like them.

As the bell for vespers was now ringing, Father Egidio bade me good evening, and I told him to keep the paper until I called again.

On my next visit I found that Father Egidio was converted to Futurism. He greeted me with enthusiasm and said that I had given him a treasure of knowledge when I lent him the *Indépendant*. Now he had ceased to worry about drawing. He was trying for self-expression through the medium of color and pattern. He had found his vocation. God would be glorified once more by a monk, as in the days of Fra Angelico.

With joyful anticipation of compliments to come, he then led me up to his little white-washed cell, just large enough to contain his bed, a prie-dieu, and a crucifix. From beneath the couch he drew a canvas and held it before me. Poor Father Egidio! I did not know what to say as I gazed at the vivid yellow and blue daub he displayed. I was thankful that he took my admiration for granted and continued his eager confidences.

"No one has seen this, Signore; as yet I am but a beginner in this great art and can only work in here during the afternoon siesta, while the others rest. They might laugh at me now. Perhaps later, when I,

too, am a master like Father Matisse, or Gauguin, whose pictures are in the paper, I shall be able to show my work."

"Don't you think the color rather too yellow and blue?" I ventured.

"No, no," exclaimed Father Egidio. "That's originality. Yellow represents glory, and blue, purity—don't you see?"

I recognized this as part of the church teaching and, to avoid argument, assented to his originality. Then out of curiosity as to what he might say I suggested that it would be interesting if he could produce a picture of the Father Superior, or, as the Franciscans called him, Father Guardian. Not an ordinary portrait—any camera could do that—but I wanted to see a picture of his soul, and the emotion it produced on the monks.

"Splendid!" cried Father Egidio, "I love the Father Guardian, Signore, and feel certain I shall be inspired. Leave me now; leave me and I will begin." He almost shoved me out of his cell, such was his ardor. I went back to my Albergo full of amused anticipation as to the results of Father Egidio's next attempt.

Several weeks elapsed, and I had almost forgotten Father Egidio when, while sketching in the street, I was interrupted by a monk who said, "Is this the Signore Americano, friend of Father Egidio?"

On finding that I was the same, he gave me a little reliquary, which he said he had promised to convey to me from the painter-monk. Poor Father Egidio had been ordered to the monastery of La Verna, where he would do penance, and had asked that the reliquary, his only possession, be given to me.

"Signore," explained the monk, "Father Egidio felt you should have this to protect you from the dangers of the world, where Satan is ever ready. Do not, Signore, allow yourself to be misled as poor Father Egidio was, and fall into evil ways."

"Why, what do you mean?" I said.

"Have you not heard?" queried the monk. He then told me how Father Egidio had devoted all his spare time to painting a portrait of the Father Guardian, buying the materials with the small sums allowed him for the purpose. Although he talked of this picture daily, Father Egidio would not allow anyone to see it while he worked,

only assuring them it would prove a glory to the monastery.

"Imagine," continued the monk, "the excitement when it was finished. Father Egidio said he would show it in the refectory. Before vespers the brothers assembled. The picture was placed on an easel. It had a little curtain over it which, at a given moment, Father Egidio proudly withdrew. There was a gasp among the friars and then, amid a burst of laughter, they all exclaimed, 'Why, it's an egg!' And, Signore, it really was an egg. Imagine the Father Guardian, looking like a purple egg, with yellow rays coming from it, against a blue background!"

"Well, Father Egidio stood there looking like a drooping willow and it was awful when the Father Guardian came in; you could have heard a fly on the wing, we all became so still. The Father Guardian's face became more and more clouded as he gazed upon his own portrait—the portrait of his soul, Signore. Turning to Father Egidio, he said, 'Brother, this work is not inspired by God, but by the Devil. True artists have a divine power given them by God to reveal the beauties of His works to men that are blind and do not see them, but you ridicule His works and are inspired by Satan.'

"Go, Brother, go and pray, and do penance by gazing upon the works of Giotto, until through your eyes, your soul perceives a little of the beauty he has revealed to man for centuries."

"At this, Brother Egidio burst into tears, and confessed that he had been contaminated by a paper from Paris. As we were all curious to see this paper, he was forced to produce it, and, do you know, Signore, it was full of black magic! Terrible symbols, and also there were several pictures of nude she-devils. Che vergogna, vergogna!"

"The paper was called *Indépendant*. We couldn't read it, as it was in French, but the Father Guardian said he would read it with the help of a priest from Gubbio."

"Did Father Egidio tell how he got the paper?" I inquired anxiously.

"No, Signore; probably the poor unfortunate did not have the courage to confess to what extent he had fallen into the sink of iniquity, and we spared him the pain. He prayed all that night in the chapel and

flagellated himself. He was contaminated by the Devil and was unworthy to say Mass for several days.

"The story of Father Egidio's sin reached the ears of the General of our Order, who sent him to LaVerna. The life is severe up there in the Appenines, and they have to say midnight Mass summer and winter."

I was very distressed at what had befallen my friend and could not help feeling responsible, although, as Father Egidio had not mentioned my name in the matter, I realized I should never be blamed.

I was only the innocent conveyor of the *Indépendant*. One might as well blame the driver of a skidding automobile when it happens to run over a child that is in its way. In this case it would be the mud that caused the accident, and after all, was not the *Indépendant* mud? Father Egidio was to blame for rolling in it, and I was innocent.

That night, however, was an uncomfortable one for me, as my conscience kept troubling me.

Next day I wrote to the Father Guardian to say that I had heard one of the Franciscan Fathers, by name Egidio, had painted a portrait in the Cubistic manner, and that I was intensely interested. The picture, though unappreciated, was doubtless of value, and that if he were willing, I should like to exhibit it at the Salon des Indépendants in Paris. I added that it was more than probable, since this form of art was becoming the rage, especially among connoisseurs and directors of museums, I might be able to sell it for some thousands of francs.

As I sealed the note, I said to myself, "Now this will make things better for poor Egidio, as the good monks won't be able to resist the prospect of cash."

I was mistaken, however. The following note was left at my Albergo next day:

"CARO SIGNORE,

"I, the Padre Guardiano, and other brethren of the Little Father St. Francis, grieve sorely that those outside the monastery should have heard of the great sin of Brother Egidio.

"It was through an instrument of the Devil, a paper called *Indépendant*, that he fell into evil ways and produced vile pictures to contaminate his brethren, and we are surprised and pained to hear there is a

place by the name of the Salon des Indépendants where such horrors are shown.

"We should be ashamed to have Brother Egidio's work sold to any blinded museum director, and we have straightway cut up the picture and burnt it.

"Better let the connoisseurs give their money to the poor, than spend it to craze their minds with hideous nightmares produced by evil. Forget this picture and believe me, my dear child,

FATHER DAMIANO."



THE NICHOLS HOUSE—SALEM

A PAINTING BY FELICIE WALDO HOWELL

RECENTLY PURCHASED BY THE METROPOLITAN MUSEUM OF ART



COURTESY OF KEPPEL & CO.

THE HARBOR FROM GRACE COURT

AN ETCHING

JOSEPH PENNELL

MR. PENNELL'S NEW BROOKLYN ETCHINGS

BY ELISABETH LUTHER CARY

[In an exhibition recently held at Frederick Keppel & Company, in New York, a new group of etchings of Brooklyn was shown, three of which, by permission of the etcher, are reproduced herewith. This exhibition includes etchings of France, of London, of New York—of industrial subjects, charcoal drawings of London, and a few water colors. As a foreword was reprinted a portion of an article by Elisabeth Luther Cary, written for the "New York Times," of which for some years she has been art critic. Through the courtesy of the author and the "Times" we are permitted to share its interest with our readers.—THE EDITOR.]

MR. PENNELL has also lately completed a series of Brooklyn subjects. They lay, very wet and soft, just out of the inky press. It is quite all right to thrill over the Manhattan things, machine made,

mystic, wonderful. It is more than all right to see in them a precious record of what we are doing, of the awful splendor of our mammoth world, grown so big that everything has to be enlarged to fit it. They offer the explanation of the mad search for ancient peace which suddenly has begun; of the rummaging in country attics and old trunks, of the purchase of old numbers of *Godey's Lady's Book* and other magazines of gentility at fabulous prices, of the sob of rejoicing over a tavern table of pine and a sofa covered in horsehair. All that we want of these is release from the iron grip of mystic wonderful machines. All it means is that we want to go home.

Once upon a time, children, Brooklyn was called the City of Homes. You would go there now and ask why. Mr. Pennell's series tells you why. Just that. He shows you what remains of the sweet, dense atmos-



COURTESY OF KEPPEL & CO.

PINEAPPLE STREET

AN ETCHING

JOSEPH PENNELL

phere of privacy and remoteness, the environment in which a small and intimate society once built their homes. The lower end, really the beginning of Pierrepont Street at its rounded junction with Columbia Heights, the old spacious houses with dreadful gaps to mark "progress," yet still a street of spaciousness and wrought iron railings and patches of green in front of brown-stone. And a harbor street with a

view of the going and coming ships, big ones passing slowly, small ones chugging rapidly along the waterway, all hooting and calling to each other at night in the harbor language, hated by the Hill people, beloved by those of the Heights.

A charming place is given to Plymouth Church, where angry little Ernest Poole was forced to spend his golden summer morning, so that when he grew up he could say that



COURTESY OF KEPPEL & CO.

PLYMOUTH CHURCH

AN ETCHING

JOSEPH PENNELL

he had heard Henry Ward Beecher preach. "Old Chump!" he muttered, but the plate shows the wisdom of his elders. Even if he had not heard Beecher speak, so unsatisfactorily, as it turned out, it would be something to look back upon a Sunday morning spent in that plain brick building on Orange Street.

Orange Street becomes Nassau on the other side of Fulton Street, the two named

for the houses of Orange and Nassau. A misunderstanding when the adjacent streets came to be named, and Pineapple and Cranberry were chosen to companion Orange. It was not necessary to be tremendously precise about such things or about the angles of your houses or your surveys. Whoever heard of property situated on the old Hicks farm turning out to be within a foot or two of where its map said it should be? Hence

a sort of general irregularity and casualness about the region, not incompatible with walls inconveniently solid for the iconoclast and a trait way of working in the trades. The combination of solidity and nonconformity makes Brooklyn Heights an inexhaustible source of inspiration for an artist alive to the charm of such things. And Mr. Pennell is nothing if not alive to it.

He has included in his series dedicated to the Heights, the pretty block on Pineapple, between Hicks Street and the Harbor, its trees in full leaf, its lattices and railings breaking the flatness of the house fronts, its small fountain playing. Grace Court, with its glimpse of shipping coming right up to the Street's end as though curious concerning the old church on the corner wearing its Gothic with a difference, indeed: Montague

Street, at the harbor end, with its tunnel and picturesque bridge and luxurious time-wasting expanse of unused space, dipping down to what once was the ferry. Old Ferry Village the whole region was called by those who liked it pretty well many years before Mr. Pennell fell in love with it. They liked it well enough to make little shallow parks and gardens at the ends of the streets where they jutted out over the warehouses and to plant trees and vines and build high-stooped houses with high ceilings and back-breaking staircases.

The ferry led from Old Ferry Village to Wall Street, so there was enough.

The character of the streets and houses is pronounced and belongs nowhere but to Brooklyn and nowhere in Brooklyn but on the Heights.

NEW DETROIT INSTITUTE OF ARTS

BY ROBERT F. SALADE

IT HAS been well said that nothing can be beautiful without being at the same time useful. This adage admirably applies to the new Detroit Institute of Arts which is being erected on Woodward Avenue in the city of Detroit, and which is rapidly nearing completion. This splendid edifice is not only one of the most beautiful structures of its kind in the world, but it also possesses remarkable utility.

To some extent, the character of The Detroit Institute of Arts was predetermined by the Detroit Public Library, which is to be its complement on the opposite side of Woodward Avenue. This handsome building—the new library—was erected after plans by Cass Gilbert, and its architecture of the Italian Renaissance style actuated the architects of the Institute to seek in this style for the motives which dominate the design of the Institute. Not that both buildings are of exactly the same style of architecture, but there is a harmony of material, of height, and of general appearance, all of which have helped to produce two magnificent civic buildings of harmonious design. The architects of The Detroit Institute of Arts are Paul P. Cret and Zantzinger, Borie & Medary, of Philadelphia.

The Public Library has a frontage of 210 feet on Woodward Avenue, while the Institute has a frontage of 306 feet on the same boulevard. The two structures are on an axis, and the treatment of the landscape gardens surrounding them is in keeping with their architectural design. With the erection of these notable buildings the City of Detroit now has a Center of Arts and Letters which compares well to such Centers in New York, Chicago, Philadelphia, and other large cities of America.

In the new Institute of Arts, not only have the architects planned a great museum which will adequately house the extensive art collections which the city of Detroit already possesses, but provision has also been made for future expansion. With the coming of Dr. William Valentiner, last October, as art director of the new Institute, a brilliant period in the art development of Detroit has undoubtedly begun. The recent important accessions made by the purchasing staff of the Museum include an entire Fifteenth Century Gothic chapel which was shipped in mammoth cases to Detroit from the Chateau du Lannoy at Herberbiller, France. From Philadelphia has arrived the woodwork stairway and mantel taken



DESIGN FOR THE DETROIT INSTITUTE OF ARTS

PAUL P. CRET, ARCHITECT; ZANTZINGER, BORIE AND MEDARY, ASSOCIATE ARCHITECTS

from a fine, old Colonial home. Another classic exhibit consists of a Louis XV drawing room with panelings from a Sixteenth Century Italian room.

As to the great utility of The Detroit Institute of Arts, this is outlined in an illuminating manner by Paul P. Cret, the chief architect, as follows:

"What are the solutions adopted in the new Institute of Arts? First, the mingling of exhibits—paintings, small statuary, tapestries, etc., in the same room of each section, which will do away with the monotony of long lines of paintings in rooms bare of furniture—a condition as tiresome in a museum as it would be in a residence.

"Then, an attempt to harmonize the architecture of a room with its contents. In the exhibition hall of Italian art, for instance, the whitewashed walls; the windows similar to those of the Florentine palaces, and the beamed ceilings, are the frame for paintings grouped with credences, cassonni, brocades and glazed wares.

"The American Colonial collections are grouped in small rooms, the woodwork for which has been taken from a historic mansion of Philadelphia which had to be torn down owing to the growth of that city. The modern paintings will be placed in rooms lighted by large windows like those of the studios where they were painted. The same care has been taken to produce an atmosphere most favorable for works of the near and far East. The general grouping, studied by the Arts Commission with the collaboration of Dr. Valentiner, provides for three large sections: America,

Europe, Asia and classic antiquity. In each of these the collections are arranged in an order which allows the visitor to follow the development of each art, and the reciprocal influence of each country on another. Each one of these sections forms a whole, which, starting from an important artery of circulation (vestibule, hall or garden), returns to another artery, making it independent of the other two.

"The administration floor of the Institute contains a large hall for lectures and concerts, accommodating five hundred persons; an exhibition hall of the prints department; a study room for research work; the children's museum; a club room for art organizations of Detroit; a lecture room for small groups, and several other departments. The main auditorium, seating twelve hundred persons, has been planned to be used as a theatre, a concert hall, or for motion pictures in connection with lectures. This auditorium includes all the appointments of a first-class theatre and of a fine foyer which may also be used as an exhibition hall. The foyer is in direct communication with the indoor garden.

"Still another innovation is the arrangement of the special rooms for temporary exhibitions. These exhibitions, which have become an important part in the community life of Detroit, in other museums are usually installed in the same rooms which contain the permanent exhibits. This means a frequent moving of the valuable exhibits, a closing of parts of the museum, and possibility of damage to the exhibits. Here, on the contrary, it will be possible to arrange a

temporary exhibition in the special rooms without interfering with the permanent collections."

The main floor of the Institute will not only contain all the principal exhibits but also gives access to a delightful indoor garden and an outdoor quadrangle of singular beauty of design. The main hall leads directly to the indoor garden, and at the rear of this garden is the loggia which also connects with the main auditorium. The indoor garden and the loggia are among the most pleasing features of the entire building, and have added just the right and appropriate "spirit of romance."

Broadly speaking, the right wing of the museum is devoted to European art, the left wing to American art, and the rear wing to Oriental art. The period rooms will contain all the art objects of a period, including painting, sculpture and the decorative arts, and will be so arranged that the visitor entering the first room will come in contact with art of the present time with which he is naturally most familiar. In the right half of the building he will enter the

room of European painting and sculpture of the Nineteenth Century. Then, by well-planned sequence, he will pass through the French of the Nineteenth Century, the French of the Eighteenth Century, the Dutch of the Seventeenth Century, English art of the Sixteenth, Seventeenth and Eighteenth Centuries; Flemish of the Seventeenth Century, Spanish of the Sixteenth Century, German and French of the Sixteenth Century; two Italian rooms of the Fifteenth and Sixteenth Centuries, early Christian and Romanesque; Gothic, Greek and Roman. And, thence by way of Egypt, the visitor logically enters the Oriental rooms. In the rooms of the left half of the museum he finds a most interesting history of American arts, beginning with the painting, sculpture and decorative arts of today, and then passing backward through the years until a series of American Colonial rooms is reached. By way of the primitive arts of the American Indian, the Aztec and the Peruvian he is again led into the Oriental department and to the Chinese art, which has a rather close relationship to primitive American art.

THE RONDEAU

BY ELSA REHMANN

ISN'T THERE something thrilling to you in the spinning of a top, something breathless in the twirl of a roulette, something playfully delightful in the round and round of a ring-a-rosy, something fascinating in this movement that returns ever upon itself? The ring has always held a magic spell, whether it be a circlet made of gold and precious jewels or a gilded hoop in the hand of a child. The circle has always been decorative, whether it be a rondache, the ancient shield carried by French foot soldiers, or a colorful rose window of a Gothic cathedral. The round has always been a unique figure in architecture, the Tholos of Greece circling a sacred well, the round church of Rome enshrining a monument, the round tower of Ireland, a bell tower, probably used more as lookouts in defense. The rondo is a playful phase of musical composition; the rondeau is a delightful literary expression; the rond-point or round

garden is a fascinating form in landscape art.

The rond-point was perhaps the first circular form in garden art. It comes about quite simply and naturally. Try it yourself on a bit of paper in plan form. Draw two lines representing the centre lines of paths. These meet at the intersection in a point. You will unconsciously emphasize this point, making it larger, perhaps, until it develops into a circle of some size. You will then immediately begin to visualize this round point as some garden feature, a sundial, a bird-bowl, a vase, a statue, a well, a pool. And you will widen the paths at the point of intersection into a circle as much to emphasize the spot with nice space as for the very convenience of passing by and around the central feature.

How wonderfully this simple idea has been developed. The rond-point marks the intersection of the broad allées of clipped trees



ROUND CENTER IN OCTAGONAL GARDEN

CHARLES N. LOWRIE, LANDSCAPE ARCHITECT

GARDEN OF MRS. STEPHEN LEONARD, EASTHAMPTON, L. I.



ROUND CENTER—GARDEN OF MR. JOHN T. PRATT, GLEN COVE, L. I.

FIGURE IN POOL BY CHARLES CARY RUMSEY

PHOTOGRAPHS BY ANTOINETTE PERRETT



ROUND POOL

GARDEN OF MRS. FAHNESTOCK, KATONAH, N. Y.



ROUND CENTER ACCENTED WITH CEDARS

GARDEN OF PRESIDENT HIBBEN, PRINCETON, N. J.

PHOTOGRAPHS BY ANTOINETTE PERRETT

through the great man-planted woods of Versailles. There, each intersection became a wonderful garden with ornate fountain, or statue, or temple in the centre or a colonnade all around. In Italian gardens, too, this round feature was of great interest, but generally it was more lovably simple and delightfully architectural. Sometimes it became a mere circular opening outlined in boxwood; sometimes it was marked by the simplest of round pools; again, as at the Villa Piatti, as recorded in the painting by George S. Elgood, it is a sunny spot in the midst of much greenery. There is a fine round pool with raised kerbing in the centre. The circular space is encompassed by a low wall ending in terminal figures and adorned with oleanders and other plants in pots—so adorably Italian.

The round centre of a garden, in distinction from the real rond-point, is also a recognition of important axial intersections. How fascinating is the cypress arbor of interwoven arches marking the centre of the garden at Generalife. This is a real Spanish garden feature of Gothic grace and whimsy. And how triumphant is the round centre of the water garden at Villa Lante. There, steps, water basin and statue build up the noblest of garden centres. Or imagine a delightful garden in Long Island, where rich boxwood, accenting bay trees and luxuriant flowers are but a foil for a graceful statue in a round pool.

The centre of the garden can be recognized in much simpler manner by accenting groups of peonies or clumps of lupines, by curving lines of iris, by Madonna lilies in loosely scattered masses or by a ring of pink Japanese Anemones. I remember a tiny old-fashioned effect with accents of standard heliotrope, another with more ornate quality with cut boxwood figures, another ornamented with weeping Japanese cherries. I have seen garden centres fringed with dogwoods with the pavement sprinkled with delightful shadows, and centres marked, as with staccato notes, by pointed cedars.

And then, there are round gardens inscribed within squares where the inner portions are divided occasionally into two semicircular beds, more generally into four parts, sometimes even into eight subdivisions. I once visited a garden where these eight centre beds were filled with blue and white

flowers unifying the richer and more varied coloring all around. I shall always remember my delight at the masses of blue anchusas delicately accented by clumps of *Clematis recta*. Much simpler but in exquisite harmony with the fascinating never hybrid teas is the use of the polyantha roses *Perle d'Or* to fill the circular beds in the centre of a rose garden.

A garden where eight paths radiate from the centre as spokes do from the hub of a wheel has fascinating possibilities. It is an unusual type suitable only upon rare occasions. One of these I saw years ago. Think of standing at the hub, as it were, in the midst of lavish bloom enchanting in its color loveliness, and turning slowly around, one path passing after another, each one a garden complete in itself with a color arrangement all its own, eight gardens one as lovely as the other. And as we turned it seemed as if we spun a magic wheel that wrought all the color into a ravishing harmony.

Then there is the real round garden. I have a fascinating old print of a seventeenth century garden in Holland. It was at Meervliet, "Maison de Plaisance appartenant a tres Illustre Lucas Trip Bourguemaitre de la Ville d'Amsterdam et Conseiller de l'Admirante" as the title reads. In the centre is a great vase standing high upon a pedestal. Vases vie with spherical sundials and statues for garden ornament in these old prints. Here the vase forms the central point for delightful "embroiderie" of boxwood enframed in a circle of low clipped edging. Around this are trees trimmed with high branches spaced equidistantly in circular formation. And all this is enclosed in a high wall of clipped greenery with arched openings cut into it. I know a round garden in the Berkshires with curving brick walks in herringbone pattern, with curving seats offset by ornate hermes, with curving clipped hedges and accenting bay trees, all of great richness and formality. I have visited a wonderful round garden, a green garden terminating a colorful vista. Conifers and broad-leaved evergreens, cedars and pines, Japanese hollies and evergreen thorns, yews and spreading junipers, andromedas and cotoneasters, rhododendrons and evergreen viburnums, in wonderfully intermingled masses make an impressive enclosure. Within laurels fill large circular

beds surrounding a grass circle. And in the center lies a great round pool whose placid water stands almost level with the sod.

Like the rondeau, that charming French lyric form related to the sonnet, I like to visualize a round garden as a poetic spot of rather small compass with refined plants and delicate flowers. Like the rondeau, too, containing as it does a refrain or repetition which occurs according to a fixed law. I like the plants in a round garden arranged so that they circle round and round with delicate accents that are repeated at equally spaced intervals. Like the rondo, that enlivening musical composition closely related to the rondeau, with quick tempo and lively accents, I like the round garden to be of a graceful character with delicately contrasting themes.

Imagine the circular centre of a garden. The edging all round is composed of a single variety, *Phlox divaricata* with purple petunias to make a later color circle. Abelianas are planted in a ring around these, while yellow azaleas placed at fixed intervals make accents. And, elaborating this idea, there are tulips for spring bloom. White tulips, and yellow ones, and Fairy Queen which is soft lilac with amber-yellow margins are placed in rhythmically intermingled groupings all encompassed in a broad band of mingled heliotrope and purple.

Or picture another tiny round garden. There, *Nepeta mussini* and the loosely branching ageratum form the matted edges of the garden. Immediately in back of them, growing out of their spreading masses, are a hundred or more pink *Lilium speciosum* delightfully spotted all around. Soft pink peonies in well-balanced groups are set in a filmy mass of blue salvia; four blue hydrangeas, one for each quarter segment of the circle, are used as accents; and surrounding the whole are Persian lilacs chosen as much for foliage delicacy as for flower charm.

Like the Tholos of the Greeks, I like to think of the little round garden as a shrine for pool or basin, as though it held the sacred waters of tranquillity. Let the water be a placid mirror, or let it enliven the scene with splashing fountain, or let it reflect a figure that expresses the very spirit and movement of water. It is a rare opportunity to make a garden a consecrated place for a work of true art, for a sundial of

fine proportions, for a bird-bowl of charming whimsy, for a vase of lovely form and chaste design, for a statue of noble beauty or poetic grace.

EXPOSITION OF ARCHITECTURE AND THE ALLIED ARTS

Under the auspices of the American Institute of Architects and the Architectural League of New York an exposition of the Architecture and the Allied Arts will be held at the Grand Central Palace, New York, from April 20 to May 2, 1925. This will be the largest international exposition ever held in the interests of architecture and the allied arts. The fifty-five chapters of the American Institute of Architects will each send a delegate. Architects from every state in the Union are expected. Invitations have also been extended to foreign architectural associations. Cities in restored France, Sweden and Norway, and others interested in town planning will be represented. The fifty-eighth annual convention of the American Institute of Architects, the National City Planning conference, the American City Planning Institute, the International Garden Cities and Towns Planning Federation, and other conventions and conferences will be held concurrently with the exposition. The Architectural League of New York will also hold its annual exhibition in the Grand Central Palace in conjunction with it. The exhibition is under the direction of Charles H. Green, former director of Manufactures and Varied Industries at the Panama-Pacific and other world exhibitions.

GIFT TO THE METROPOLITAN MUSEUM

The Metropolitan Museum of Art has received from Mr. John D. Rockefeller, Jr., a gift of \$1,000,000. No conditions were attached to the gift but Mr. Rockefeller's letter to the trustees expressed the hope that it would seem wise to them to add the gift to the endowment of the institution and use only the income. The trustees will do so and in view of Mr. Rockefeller's expressed interest in the educational work of the institution, it is deemed not unlikely that a portion of the income from his gift may be used in extension of this work.

EXHIBITION OF PAINTINGS AND WATER COLORS BY ANDERS ZORN, CARNEGIE INSTITUTE, PITTSBURGH

THE LARGEST and most important exhibition of paintings by Anders Zorn ever shown in the United States opened at the Carnegie Institute, Pittsburgh, on December 15, and continued to January 18.

There were sixty works in the exhibition, forty-five paintings and fifteen water colors. Most of the paintings came from Sweden through the generosity and courtesy of Madame Zorn and public and private collectors. The collection sent from abroad was supplemented by fifteen works secured in this country.

Zorn attained such preeminence as an etcher that there has been a tendency to neglect his works as a sculptor and especially as a painter. It is true that he painted some very important portraits in this country, some of which are in the exhibition, as, for instance, those of Grover Cleveland, Mrs. Grover Cleveland (now Mrs. Thomas J. Preston, Jr.), Mrs. Virginia Purd Barker Bacon, John Chipman Gray, Halsey C. Ives, Dr. George Monks, and James S. Sherman. Naturally the greater part of Zorn's work was done abroad. Until the present exhibition there has been little opportunity to see anything approaching a representative exhibition of his paintings in this country.

Many of the paintings in the show were recognized at once through the etchings of them which had been shown in this country on numerous occasions. They included "The Toast," "Coquelin Cadet," "In an Omnibus," "King's Kari," "Mona," "Christmas Matins in Mora," "Mother and Daughter," and many others. There were two self-portraits in the exhibition, one owned by Charles Deering, which was painted early in Zorn's career, and the other owned by Madame Zorn, which is dated 1915.

The genius of Anders Zorn was many-sided. In his career he resembled, to a degree, the great masters of the Renaissance. He had their versatility, their robustness and vitality, their physical and spiritual freedom, their instinct for decorative design, and, above all, their zest and joy in living.

Zorn was born in Mora, a province of Dalarne, Sweden, on February 18, 1860. His father was a Bavarian who had come to Stockholm as Braumeister of a large brewery. His mother was a peasant girl of Mora. As a boy his classroom sketches in the school he attended at Enköping attracted attention, and in 1875 he found himself on the way to Stockholm to study art in the Academy. Led by an early enthusiasm and interest in carving objects in wood, his first intention was to become a sculptor. The medium, however, in which he began to work at the Academy was water color. Indeed he did not take up painting in oil until almost ten years later. This fact adds special interest to the group of water colors in the present exhibition.

By 1881 he had secured sufficient funds through the sale of his water colors to begin to travel. His first journeying carried him to Paris and to London, and later to Constantinople, to Greece, to Hungary, Italy, Spain, Algiers, Germany, and finally to America. He visited the United States in 1893 as the Swedish Commissioner to the World's Columbia Exposition at Chicago. He spent the winter of 1896-1897 in America, and afterwards made at least six other visits to this country. Zorn made friends easily; his great talent was recognized, and he received many commissions to paint portraits. He served twice as a member of the Carnegie Institute International Jury of Award in the years 1900 and 1911. The people of the United States came to think of him as "Ambassador Extraordinary from Sweden," and his comings and goings made for a sympathetic link, artistic and political, between Sweden and the United States. Zorn died August, 1920.

This exhibition will tour under the auspices of the Carnegie Institute. The present schedule for the tour is as follows: Minneapolis Society of Fine Arts, February, 1925; Baltimore Museum of Art, March; Corcoran Gallery of Art, Washington, April 1 to 25; Albright Art Gallery, Buffalo, May.



SELF-PORTRAIT

BY

ANDERS ZORN

SHOWN AT THE CARNEGIE INSTITUTE, PITTSBURGH,
DECEMBER 15, 1924-JANUARY 18, 1925



ZORN MEMORIAL EXHIBITION, STOCKHOLM, 1924

ZORN'S FINGER TIPS

BY HIRAM BELLIS BLAUVELT

ABOUT Anders Zorn someone has said: "He had God in his soul, and the Devil in his finger tips." Surely some supernatural power must have guided his hand, for since the time of Leonardo da Vinci there has never been a man of such versatile genius. It is enough that, with our own John Sargent, he is one of the greatest portrait painters of recent times. He has painted nobility, princes and kings with the sure and talented brush of a Velasquez; he is equally at home with the genre of Swedish peasant life. Were there no soul behind his work, which there is, his painting would still be great, for the sheer skill of his brush work. Now international of reputation, his oil paintings have won for him permanently that place among the great artists to which his work entitles him.

Had Zorn never touched a paint brush, but concentrated his efforts upon the stylus, he could just as easily have won his place among the immortals through his etching. As it is, he is almost equally famous for his etchings as for his paintings. As a rule, the two arts are seldom found in the one artist.

The painter cannot limit himself to the restricting technique of the line, while the etcher seldom is colorist enough to paint, and depends too much on the line. Zorn is almost as notably the exception to this as Rembrandt, for although their art is not at all similar, they are both powerful and outstanding in either field. It is doubtful whether, since the time of Rembrandt (excepting Mr. Whistler), any single artist has combined to such a high degree of excellence these two forms of art.

Zorn might still stop there and be an exceptional genius, but there is that within his fingertips which urges him on to work with other materials and in other media. He is far more than a second-rate sculptor. Were it not that his figures must stand in comparison with his painting and his etching, they would be among the very first in the plastic art. It is only natural, being a Swede from the beautiful province of Dalarna, that Zorn should turn to wood-carving. Sweden is over half covered with grand forests. The love of the forest and wood as a material is bred in the bones of its people.



SERIES OF SPOONS CARVED FROM WOOD

BY ANDERS ZORN

It is not difficult to picture the long winter evenings spent in front of the open log fire, whittling all manner of utensils and forms from wood.

I had for a long time felt that the great artists have always overlooked wood as a material in which to express themselves. Surely, in many respects, it is far more desirable and expressive than clay or stone. Zorn, I think, has proved the truth of this so conclusively that the greatest of artistic skeptics could not continue to doubt it. There is in wood a natural grace and warmth which stone will never yield. Zorn, in most exquisite wood-carving, has revealed these qualities. For pure beauty of form it would be difficult to find anything more perfect than the series of wood spoons carved by his knife. His figures in wood also have an appeal which they would not give were they of any other material.

So Zorn has proved himself the native Swede by this one of his artistic talents, if in nothing else.

Then, too, the pencil must not be forgotten. It may not be, perhaps, a recognized form of art. Most artists have done little with it, and used the pencil only for roughing out primary compositions to be later exe-

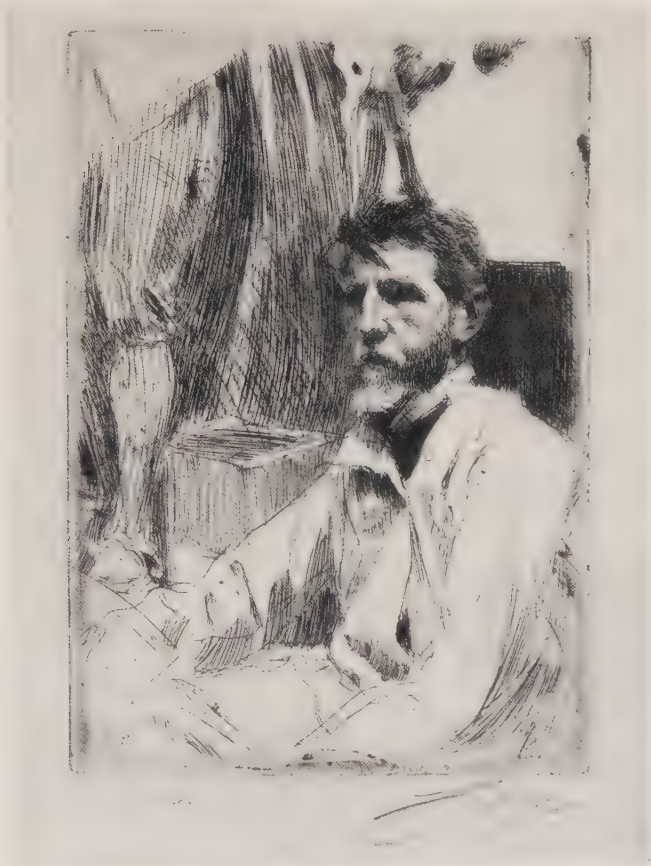
cuted properly in oil and paint. But Zorn has left us pencil sketches, doubtless dashed off in the hours of his recreation, of extraordinary power and tone values. They are so good that a person almost wishes he had spent more time on them in actually painting, or at least etching them. The pencil is a difficult instrument of art and seldom self-sufficient, as the masses of sketches, for the most part artistically worthless, the majority of great artists have left behind them testify. Yet here again the ever-present talent of Zorn excels; he has given us pencil sketches that are real artistic gems and of value in themselves not because they foretell some finer work to follow in paint but are good work as they stand.

It is not so unusual for an artist to paint well in water colors. The technique is somewhat different from oil, but painters usually experience no difficulty with the aquarelle. Zorn, it must be said, uses water color expertly with a light touch of airiness and fantasy which the more rigid realism found in his oils would seem to belie. In fact, it seems to be his exceptional ability to adapt his thought and hand to the technique and material in which he is work-

ing in such a way that the very best artistic results are produced from each effort, and this indeed is the true mark of genius.

It would be impossible to get a better conception of the many-sided talents of Zorn

their best, while pictures were drawn from Norway, Finland, Germany, England, France and America, showing what a wide and international reputation Zorn enjoys. The collection of his widow, Fru Emma Zorn,



AUGUSTUS SAINT-GAUDENS

ETCHING

ANDERS ZORN

than from the recent "Memory Exhibition" in which all Scandinavia did honor to their greatest artist. The "Minnesutställning," as the Swedes call it, held first at Stockholm, comprised over five hundred of Zorn's work, paintings, etching, water colors, statuettes, pencil sketches and wood-carving. Probably a more complete representation of an artist's work has never been gathered together in the same room at one time. Swedish private and public galleries loaned of

contributed some of the best pictures, including two very famous paintings, "Soir d'ete" and "Mme. Rikoff," which she was able to buy back, the former from Paris and the latter from the Berlin National Gallery just before the exhibition. Indeed many paintings which had gone directly from the brush of the artist into the possession of some jealous owner were here shown for the first time to the public eye. In reality, this was more than a mere exhibition. It

was a complete history of the life of Anders Zorn spread out upon wall after wall of an art gallery. One was amazed at the prolificness of the man. Portrait after portrait came from his facile brush, always beautifully composed, well executed, and full of power. There are few artists who could stand having five hundred pieces of their work from all periods and stages in their development brought together without many things suffering greatly by the comparison with others. This to me was the surest proof of Zorn's greatness; each picture maintained its high level of accomplishment throughout the entire exhibition. There were a few of his younger things which perhaps did not measure up, but his work was so consistently excellent that the students and critics of art gazed upon each new canvas with increasing astonishment.

The simplest way to put it would be: "He *always* did *all* things well." After studying carefully five hundred or more works of art by one artist only to find the same even quality of workmanship, a person is almost led to believe that there is some truth in the little quotation beginning this article.

There is no question but that Zorn is one of the greatest of artists. Nature lavished her gifts upon him without measure. It is astounding that he should have been able to do everything so well. True, genius often has many sides, but it will probably be very long before another man will combine in his one person so many first-rate talents. Whatever mysterious force moves Zorn's fingertips with its magic, it is almost certain that in Anders Zorn lived one of the greatest and most versatile geniuses of all times.

LONDON NOTES

SO MUCH has been going on this month (December) that my notes, owing to limits of space, can be but a catalogue of events.

The thing of major importance is perhaps the fact that for the first time in our history we have obtained a subsidy for British Opera; this has been given by the Carnegie Trust to enable the British National Opera Company to produce new works irrespective of whether or no they at first make a popular appeal; the new Director of the Company is Mr. Frederick Austin, who arranged and wrote the music for "The Beggars' Opera" and who has written, from old Scottish folk tunes, the music for John Drinkwater's scenario for the opera "John Burns" which is now likely to be produced, it would seem. This subsidy for opera is not all that a National Opera Company could desire, but it is a step in the right direction, and further developments may be expected in due time.

Another important event is the resignation of the President of the Royal Academy, Sir Aston Webb, the first architect who has ever held the post, and the election of Mr. Dicksee as the new president. It is difficult to understand why the R. A. has elected this Victorian painter when it has of late years gathered so many of the men of this present generation on to its council. But the problem of electing a P. R. A. is many-sided, certain artists refusing to give the

necessary time to administrative work; one or two could be named who would not take it on even for the honor it holds. Then again, many painters of renown are no good at public speaking, others hate society and big functions, and others have no instinct for presiding. In any event one wishes well to the gentleman of seventy who has been elected for four years to represent official art in Britain. Of his own style he has not been one of the greatest, but always a most sincere and fine painter.

He becomes *ipso facto* chairman of the Fine Arts Commission; and this commission has a big say in what will be exhibited in the British section at the International Exhibition of Decorative Art in Paris, 1925. The British Confederation of Art has circularized the press on this matter.

The British Confederation of Art has had a successful meeting with the Institute of Journalists and the Royal Institute of British Architects.

At Stepney School the Stepney Men's Institute has held an exhibition of art produced by working men, and a most interesting show it was. All the exhibits were by vanmen, dockers and unemployed, and the show was opened by Lord Eustace Percy.

Returning to the British Confederation of Art for a moment, it is worth noting that one of its affiliated bodies and its largest

supporter up to date has twenty members of the new parliament representing it in the House of Commons; this representation is not as direct as at first appears, but equally useful none the less, for what it means is that twenty members of the Federation, standing for one or another of the great political parties of the day, have been elected to parliament and have undertaken, in addition to their promises to their ordinary constituents, that they will look after the interests of the Federation, on whose behalf one person (not an M. P.) is always in attendance in the Lobby of the House.

One of the best signs of the times is the fact that instead of the usual vulgar Drury Lane Pantomime, which has run for quite two generations as an institution which seemed inherent in the blood of every Briton, we have the glad surprise of a production of the "Midsummer Night's Dream" under the art direction of Mr. Basil Dean, one of the younger generation of producers. The part of Titania was played by Gwen Frangon Davis, the little Welsh daughter of a great Welsh singer (for whom, in days gone by, Elgar had written the "Dream of Gerontius" and who was the greatest Elijah of his generation). Miss Frangon Davis made her first London success, it will be remembered, two years ago, at the Regent Theatre, when the Birmingham Repertory Theatre Company brought Rutland Boughton's lovely little opera, "The Eternal Hour," to town. Then, with the same company, she made an instantaneous success as Juliet in a recent production of "Romeo and Juliet" at the Regent; and at the Court she played, as she had previously done in Birmingham, in "Back to Methuselah" by Bernard Shaw. It is interesting to see her leap forward, in pure art, until now she holds the proudest position that any actress can hold on the British stage at Christmas time; for her beginnings were made at Glastonbury, the centre of all the mystic rites of England since pre-Druid days and the first home of the Christian faith, where in latter days certain artists have gone to live and work in the hope of founding once again an English style. As I have often said in these notes, signs of their faith and of a Renaissance in Britain are not wanting.

Citizen House, Bath (another centre of good endeavor with old traditions), comes

to London this Christmas, with a new play by Lady Margaret Sackville.

At the Old Vic (where in the last few years every play by Shakespeare has been performed before a popular audience) the Christmas fare is Hauptmann's "Hannele" and the far more beautiful play which was written and performed first by the Paynters and Glaziers in the fifteenth century, and today is recognized as one of the most perfect works of art in the world's literature of the drama. It is known as the "Chester Nativity."

Endless other activities of somewhat similar nature are on foot all over the country this month.

It seems almost commercial, after thinking of such works, to turn to the list of exhibition catalogues and invitations crowding up my desk.

Interesting shows have been given by Evaristo Vale (not one of the great ones of Spain), by an Australian artist, William Longstaff, by Japanese photographers at the Camera Club, by Martin Hardie of the South Kensington Museum, at the Fine Art Society, and by Mrs. Dick, who exhibited in Mrs. Snowden's house and who is a student of Alfred Stevens, the veteran English genius who lives in Belgium.

The French Gallery has been trying to beat a dead horse to life by showing a collection of "modern" French art which has been seen for years in Paris, and about which we cannot get up fresh excitement, except in that many of the works exhibited are fine while others are not worthy of the artists who did them; some of the works are even new, but the movement is no longer in fashion.

Another Australian painter to exhibit in London recently has been Mr. Glack, at the Beaux Arts Gallery.

An outstanding exhibition has been that of Marie Laurencin, at the Leicester Galleries; people are divided over her work, which is so fluid as to have been apparently only breathed on to the paper in a subconscious moment of half wakefulness; and there is something to be said for the person who complained that all the faces looked alike!

No one can dismiss Marie Laurencin with a word, but it is not at all necessary to rave about her.

AMELIA DEFRIES.

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"MINE AND YOURS"

All over this great land of ours in the year 1925, which is still so young, men and women with singleness of heart and inspired vision are striving to open the eyes of those who should see, to the beauty and significance of art in everyday life. It is a great work and one which is bound in time to bear fruit abundantly, but to every one of these devoted workers times of discouragement must come. To such, as to us, the following letter from Lorado Taft, than whom none has striven more valiantly in this field, will give courage as well as inspiration. It was addressed to the Secretary of the American Federation of Arts and is as follows:

I can think of nothing more important to this country than the work which the Federation is doing. Industry, Commerce, Sanitation, Education, all are necessities, but in great measure they are only means toward an end. The one thing which explains human life is Art, the bequest of the generations. "All passes; art alone remains." Lovingly created, it is transmitted like a prized heirloom, enriching and inspiring its possessors.

The average American is blind to the beauty which surrounds him; the heir of the ages, he is oblivious to his heritage. I think of those passionate words, "The eternal court is open unto you with its society, wide as the world, multitudinous as its days; the chosen and the mighty of every place and time." How pitifully few are those who respond! I used to tell our boys abroad that they seemed to be practically "immune" to art. It was not their fault. It is *mine and yours*, for we hold the key. I came home with a great sense of responsibility—a resolve to share as far as possible this companionship which means so much in our lives.

I recently heard a great educator say that the tacit implication in our schools is: "Study hard, Johnny, so that you won't have to work when you are grown up." It is a bad thing for any land when a portion of its citizenry is doomed to hard labor and ignorance and another class is encouraged to live by its wits. "If everybody hoed a little no one would have to hoe all of the time." Continue, good friends of the vision, to encourage the handicrafts in all of the schools of the country and the "Fine Arts" will blossom forth on every side.

Cordially yours,

LRORDO TAFT.

In this same connection we would call our readers' attention to a paragraph in the annual report of the President of Columbia University, Dr. Nicholas Murray Butler. Reviewing the effects of the development of productive industry, time-saving and labor-saving devices giving a new and unfamiliar measure of leisure to industrial workers and others, he says:

With these changes there comes a new and difficult but very pressing educational and social problem. This problem is that of finding ways and means for the useful and agreeable occupation of leisure. This signifies that men must be taught new wants and given new tastes, such as can only be met and gratified by the judicious and fortunate use of those hours that need no longer be spent upon productive industry. Outdoor sports, enjoyment of nature, a love of the fine arts and a growing appreciation of their ideals and chief accomplishments; a love of reading, not merely that of any mechanically printed page, but of something which should be read for its form and style and nobility of thought, even more than for the subject-matter with which it deals or the information which it may convey—these are instruments for the worthy use of leisure. Moreover, some part of the leisure of every citizen, man or woman, should be given to the willing support of those causes, religious, ethical, relief, educational, which have the public interest as their end, and which in our American society are fortunately left for their advancement to the sphere of liberty and the voluntary cooperation of individual men and women.

Others have been thinking along the same

line. Frederick P. Keppel, President of the Carnegie Corporation, and Hamilton MacFadden, Director of the Santa Barbara Community Arts, at a recent meeting of the Playgrounds Association stressed the recreational value of art to the people. "I don't suppose," said Mr. Keppel, "any great civilization in the history of the world has ever gone on as far as we have with so few people drawing from that inexhaustible spring." From which he inferred that "we are either not nearly as far on as we think we are in civilization, or else are due for an extraordinary development of interest and understanding and participation in the arts." He urged community effort along these lines. Mr. MacFadden, however, stressed the need of leadership. Art, he believed, must permeate the home; the plea must be not 'Art for art's sake' but for life's sake. "When we get each individual in our community finding some means of making things beautiful, learning the value of form, learning the value of all the various instruments that mankind is using, then you can hope to build people who are broad-minded, who are locally loyal but internationally-minded. And it is on such a basis, it is contact with such ideas and such deals that is going to mean the uplifting of our common people. Civilizations pass away only when you restrict your high idealism."

What a great time to be living; what an amazing opportunity—an opportunity which comes to you and to me! What are we doing with it; what are we going to do with it, dear friends and members of the American Federation of Arts?

FEDERATION NEWS

MJULES JUSSEMAND, for twenty-two years Ambassador of the Republic of France to the United States of America, retired from the diplomatic service and returned to his home in France in January. On account of his interest in art in America, repeatedly demonstrated, and his invariable willingness to lend assistance toward its development whenever called upon, M. Jusserand prior to his leaving was made an honorary member of the American Federation of Arts. His gracious letter of acceptance was as follows:

WASHINGTON, December 18, 1924.

MISS LEILA MECHLIN,

Secretary of the American Federation of Arts,
DEAR MADAM:

I am full of gratitude to President Robert W. de Forest and the Committee who are so good as to desire that I become an honorary member of the American Federation of Arts.

For lack of better titles, I have at least one which you kindly allude to, namely, my extreme interest in the development of art, artistic thoughts and an artistic atmosphere in America. This country must continue to grow at an even pace from every point of view: material, moral, political; and arts, in such a development, cannot and shall not, be forgotten.

I beg you to be so good as to convey my heartfelt thanks to the Federation and to believe me,

Respectfully yours,

(Signed) JUSSEMAND.

In thus honoring M. Jusserand the American Federation of Arts honors itself.

Our readers will be interested to know that shortly before leaving Washington the French Ambassador and his wife, Madame Jusserand, presented to their feathered friends, the little birds whose acquaintance they had made in their walks on the outskirts of the city, a bird fountain. This was erected on the grounds of the Dickson Home for Men, and was cut from stone, brought from France—a simple but artistic and fitting design located in the neighborhood adjacent to the Piney Branch Valley which is soon to become part of the Washington park system.

Mention has already been made in these columns of an exhibition of paintings assembled by the American Federation of Arts which has been shown in the far Western States. The following letters with reference to the exhibition while at the University of Montana at Bozeman will be read with interest by all. President W. R. Plew of the University wrote as follows:

We are now coming towards the end of a wonderful exhibition of oil paintings secured through the Federation. The Exhibit has created tremendous enthusiasm both in the city and in the State College. They have been hung in a room in the department of Architecture built especially for such exhibitions, which just comfortably fills the room. We have had to date 1836 visitors not counting members of the local chapter. We believe that the Exhibition is more than ordinarily fine not alone on account of its quality but on its quality together with a variety. We believe that we will have very little difficulty in staging something like this at least once a year, since, by the cooperation of our Department of Archi-

ture, we are enabled to materially cut down expense in the way of light, heat and rent. . . .

Mrs. Joseph, who is chairman of the Program Committee, will no doubt soon be corresponding with you as to the possibility of arranging an itinerary for another similar collection next year.

We wish to assure you that everyone believes that the American Federation of Arts by such work may do a great deal to promote the appreciation of Art in these western states where it is not possible to see such things in any other way.

Later, from Mrs. Joseph, came the following fuller account:

The exhibit was wonderful—and how everyone enjoyed it. We had a splendid attendance record—around 2,500—I should think, and everyone was interested. They came again and again, and argued and discussed, and *talked art*. It was, I think, just the best possible time for the undertaking and everyone seemed eager and interested. We had every one from public school children to college students and arranged always to have informal promenade talks to any group who desired it. A prize of \$5.00 was offered to high school students writing best literary composition on "The Barnacle," by Eugene Higgins, and many unusual and original things were submitted. One entire school, some twelve miles away, came in motor cars one December afternoon to see the pictures, and not one group who came was disappointed.

We are planning now on *what* we shall have next year—and the next and the next. We cannot put on anything of less merit; rather do we hope to do something far better.

Is there any possibility of our having an exhibit next year of the works of men like George Bellows, Charles Hawthorne, Robert Henri, Childe Hassam, William Ritschel and others. Our people are a much travelled people. Europe isn't far away to them, and California, with its art development, is a background for many others. Bozeman is a college town; as you no doubt gathered, they (its people) appreciate very fine things.

We opened with a formal reception as planned and it was lovely. The Gallery we used in the Engineering Building is in the Architectural Department on the top floor, and the lighting and arrangement were particularly happy. Down a long corridor was the Gallery, and at the opposite end of the corridor was an orchestra of twenty pieces, far enough away so as not to disturb the Gallery. Then we had our regular monthly meeting in the Gallery for members only, and it was great fun. (Our membership has grown enormously since we undertook the exhibition.) We had questions typed, and each member was given a copy. These were written with the idea of provoking discussion, and the results were even better than anticipated. Instead of coming, looking about a bit, and then leaving, they remained to enjoy the discussion. You may not approve of this way of doing, but the big thing we had to do this year was to *interest* people—and we did it. We also had a popularity contest. Every one voted for their *three* favorites in order of choice. We excepted John Carlson's

"Silent Places" because at least 90 per cent would have placed that first. We took that for granted and left it out of the contest altogether.

The result was "Harbor Ice" by Mulhaupt, 1st; "The Drinking Place," by Henning, 2nd; "Gray Day in Brittany" by MacCord, 3rd.

I think the pictures were very well chosen. They *hung well* and they were interesting to talk about. Nice variety of style and technique and quality. Please let us know as soon as possible what you are planning for next year.

One of the requests for our Package Library has come lately from a worker in Pippapass, Kentucky. This is 12 miles from the nearest express office and these 12 miles are mostly creek bed, so that a good part of the journey has to be made in mid-stream. When the creek is high it becomes impassable, and the little colony is sometimes cut off for more than a week at a time.

Our member who is connected with the Community Center—which, by the way, is endorsed by the National Information Bureau—writes us as follows on the need of books on art:

Here I am having a History of Art class with first year college boys (and one girl) who have never seen a statue or seen a fine building except in printed pictures. I am wondering what the Federation's package reference library is like, and if it would be a help to me in my class. Although we have quite a large library for a mountain school, there is little or nothing on the Fine Arts. If I might only have one of the Eli Faure volumes (as I did at Lake Forest, Ill.) to illustrate mediaeval architecture and sculpture, it would be a great satisfaction. Once inside the mountains one does not dare the terrible roads again in a hurry.

It has occurred to us that other members of the Federation may possibly have books which they would be glad to contribute to this outpost in art education. The parcel post address is Pippapass, Kentucky. Express packages go via *Wayland, Kentucky*, and are hauled up by wagon or carried on mule back.

The following standing committee on Art Museum Extension has been appointed by the President: Florence N. Levy, Baltimore Museum of Art, Chairman; Henry W. Kent, Metropolitan Museum of Art, New York; L. Earle Rowe, Rhode Island School of Design, Providence; Homer Saint-Gaudens, Carnegie Institute, Pittsburgh; F. Allen Whiting, Cleveland Museum of Art. The purpose of this committee is to promote and assist the establishment of art museums throughout the country.

NOTES

The beauty and charm of THE CLEVELAND mediaeval craftsmanship is MUSEUM ISSUES nowhere illustrated more A SECOND effectively than in the SUMPTUOUS armor of its knights and PUBLICATION warriors. This is evident on the pages of a sumptuous volume, just published by the Cleveland Museum of Art, which makes a material addition to the literature on this subject. The book is a catalogue of the collection of Arms and Armor presented to the Cleveland Museum by Mr. and Mrs. John Long Severance, and is printed at their expense in an edition limited to three hundred copies. The catalogue is for private distribution, with the exception of a small number set aside for sale. There is an opening note "On the Appreciation of Armor," by Dr. Bashford Dean, of the Metropolitan Museum of Art.

Scholarly notes on the objects comprising the collection follow, occupying approximately 225 pages. They are the work of Miss Helen Ives Gilchrist, a young Cleveland woman whose interest in armor was first aroused while in the employ of the Museum some years ago. This interest was intensified while in Europe during the war. Upon her return she took up the study of armor and worked at the Metropolitan Museum of Art in New York under the direction of Dr. Dean, and at Columbia University, where she received a master's degree for her thesis on armor.

The volume is printed on hand-made Swedish paper, bound in white vellum with marbled paper sides, and is an unusually beautiful example of bookmaking. There are 51 photogravure plates and numerous text sketches of armorer's marks, the latter drawn by Theodore Sizer of the Museum staff. This is the second important contribution made by the Cleveland Museum to the bibliography of art, the first volume being "Japanese Sculpture of the Suiko Period," by Langdon Warner, which was issued about a year ago.

An exhibition of paintings by Edouard Manet, Pierre Renoir and Berthe Morisot was shown at the Cleveland Museum from December 9 to January 15. This collection of works by the early leaders of the Impres-

sionist movement was assembled at the Carnegie Institute, Pittsburgh, where it was a leading feature during the fall. It was augmented at Cleveland by other loans, including the important canvas "Le Bon Bock," by Manet, lent to the Museum by Paul Rosenberg through Wildenstein and Company of New York. This painting, which was first exhibited in 1873, was the only example of Manet's work to become immediately popular. It was permitted to come to this country last year only because of the inability of the French Government to place an embargo on the picture which was en route from Berlin, and because popular subscription failed to raise the 1,800,000 francs necessary for its purchase. This exhibition was probably the most comprehensive showing of work by Manet, Renoir and Morisot ever assembled in this country.

J. T. F.

ART IN
DETROIT

Four important paintings by masters of the Sienese Italian School, and several other works of art, have recently been acquired by the Detroit Institute of Arts. The paintings which the Institute purchased are "Madonna" by Guido di Siena, ascribed to the early fourteenth century; "Virgin and Christ Child" by Segna di Buonaventura, painted about the same time; "The Procession to Calvary" by Sassetta, who lived 1392 to 1450; and "Virgin and Child with Angels" by Benvenuto di Giovanni, a Renaissance artist. Another "Madonna," by Matteo di Giovanni (1430-1495), has been loaned to the Institute by Mrs. James S. Holden. Gutzon Borglum's marble bust of Abraham Lincoln has been given to the Institute by Ralph H. Booth. Another interesting recent acquisition is a collection of Greek and Far Eastern pottery vases.

Among the fine gifts which the Institute has received during 1924 is a tempera painting on wood by Sana Di Pietro, presented at Christmas time by Sir Joseph Duveen. This picture fairly rounds out the collection of Sienese paintings at the Institute. It shows the Virgin and Child, with St. Bernardino, St. Jerome and the angels. Sir Joseph had sent the picture to Detroit in the first place with the idea of making a sale,



VIRGIN AND CHILD BENVENUTO DI GIOVANNI

but immediate funds being lacking, he decided, generously enough, to present the picture.

For three and a half weeks in December and January, the Detroit Institute exhibited a group of foreign paintings selected from the 23rd International Exhibition of the Carnegie Institute, whose Director, Homer Saint-Gaudens, opened the exhibition in Detroit with a lecture on "European Art and Artists."

The next event of importance at the Institute of Arts was the opening of an exhibition of seventeenth century Dutch and Flemish painting on January 9. This collection was made possible by the generosity of collectors the country over, through the instigation of Dr. Valentiner, the new art director here. The Joseph Widener collection of Philadelphia, the Epstein collection of Baltimore, the George J. Gould collection of New York, the Thompson collection of Chicago, the Frederick Wood collection of Toronto, with the Julius Haass and Henry G. Stevens collection of Detroit, are among the loaners to this interesting and, of course, very fine exhibition. Some of the finest examples of painting by Rembrandt, Vermeer, Frans

Hals, Jan Steen, Hobbema and Cuyp are shown.

During December and January the Detroit Society of Arts and Crafts has been showing a fine group of etchings from the Chicago Society of Etchers, which is making a tour of the country. Much interest has been exhibited by the always small public which takes cognizance of these things; the newly founded print club at the Institute is perhaps responsible for the more than usual interest displayed here this year in prints of all kinds. This club, under the direction of Miss Isabel Weadock, curator of prints, has studied the technical processes of etching and dry-point at their monthly meetings under various artists who are actually engaged in making etchings. At the end of each meeting they examine prints and discuss print making of all kinds. The membership is mostly made up of laymen of inquiring mind, with enough artists to make it interesting.

Another pleasant experiment in the "intime" art group has been tried successfully the past month by Mrs. F. J. Donovan, who has given several fireside teas and exhibited at the same time a group of paintings or etchings by Detroit artists. It is this sort of thing, carried on through the year, which brings the most enjoyment and in which the most real art appreciation is fostered. It is to be hoped that the "Art" energy which now goes into an annual "art week" may some time be suffused into the daily life and environment of the layman rather than being superimposed for one special week, as it now is.

M. L. H.

The Museum News, published twice a month by the American Association of Museums, announced in a recent number two important grants lately made to the Association by the General Education Board. The first carries an appropriation of \$1,000 to be applied to the cost of circulating among the important museums of the United States carefully selected exhibits of the best in American textiles, ceramics, glass, etc. The object of such travelling exhibits would be to increase interest in decorative art, to educate the public in regard to pro-

EXHIBITIONS
OF INDUS-
TRIAL ART

gressive tendencies in modern industrial art, and to stimulate the designer, craftsman and manufacturer by emulation and comparison. It is expected that the enterprise will be limited in the year 1924-25 to two exhibits. The second grant involves the sum of \$10,000 appropriated with a like purpose of advancing the cause of industrial art in America. It is to be used in defraying the expenses of bringing to the United States and exhibiting at the principal American art museums a representative collection of the finest examples of European decorative art selected from the Exposition of Modern Decorative and Industrial Art to be held in Paris during the summer of 1925.

"This considerable grant," says the *News*, "will enable the Association to take advantage of the exceptional opportunity afforded by the Paris Exposition to develop and bring to America an exhibit of the highest quality which will be welcomed by American museums and which can with advantage be exhibited in perhaps eight or ten of the largest cities for periods of about three weeks each."

It will be remembered that it was the General Education Board which has chiefly financed the surveys of industrial art in this country and abroad made in recent years by Prof. Charles R. Richards, now Director of the American Association of Museums.

THE MASSACHUSETTS NORMAL ART SCHOOLS

"Old Home Week," which was held last June to celebrate the fiftieth anniversary of the Massachusetts Normal Art School in Boston, was the subject of its interesting bulletin for November and December, 1924. Over four thousand persons have completed the school's course in the half century of its existence, and several hundred of these returned to participate in the entertaining activities which had been planned and promoted by committees under the leadership of Miss Lillian Phillips, one of the alumnae, and now vice-president.

The events of the week comprised two exhibitions, one historic and one artistic; the Clavilux recital, a pageant, a luncheon and "Old Home jubilee" on the final day, with a banquet in the evening.

A feature of the historical exhibition was a collection of personal mementos of Walter Smith, founder of the Massachusetts Normal Art School. The art exhibition was of a higher order than had been hoped, for the school training primarily develops teachers rather than artists who will have ample time to devote to their own art work. But many American artists of note have studied at the school, as revealed from the list of exhibitors, such names as Richard Andrew, Burtis Baker, W. B. Hazelton, Aldro T. Hibbard, William J. Kaula and Will Taylor.

The Clavilux is a new invention for "transforming abstract color into a living moving vehicle for expression," and two performances were much enjoyed by the audiences, and were preceded by an interesting discussion by the inventor, Thomas Wilfred.

The Pageant, having a prologue and epilogue to connect its historic significance with the school, included eight episodes, beginning with the cave artists and ending with Leonardo and Mona Lisa as the pinnacle.

The final banquet was attended by about five hundred guests, which was a distinctly successful ending to the reunion.

ART IN DENVER

An exhibition of pottery made in America was recently held at the Denver Art Museum, which showed the best obtainable examples of American fictile work involving the use of good taste. It included examples from the Denver Terra Cotta works, the George P. Heintz Tile Works, the Denver Art Pottery, Western Pottery Works, and from the Coors plant at Golden, which, though it does not produce work of a strictly artistic nature, but rather utilitarian, yet achieves such innate beauty of form, color and texture that its products fit well into an exhibition of this type.

Lustrous Pewabic, colorful Rookwood, and lovely early Van Briggle made at Colorado Springs before 1911 added eclat to the exhibition, as did the inclusion of examples of Grueby, Volkmar, Byrdcliffe, Robineau, and Varnum Poor.

The Business Men's Art Club had a meeting and exhibition at Chappell House

late in November, which was highly successful, as the attendance was double that of earlier meetings and the numerous examples of the members' work filled the walls of the dining room and overflowed into the library. After a short business meeting, one of the club members, J. J. B. Benedict, gave constructive criticism of every work shown, for the benefit of the club.

The Chappell School of Art has prepared a double summer programme. It is to hold one summer school in Denver and the other in Santa Fe, if plans now under consideration are carried out. The Santa Fe summer school would be a progressive undertaking, for, in addition to being a famous art center, Santa Fe is virgin land for students, as it has never had an art school.

In Denver's five senior high schools there has been formed a federated fine arts association having a chapter in each, and an alumni chapter. Each of these sends to the central council of the organization a representative of under and postgraduate interests in each of the arts, pictorial, sculptural and allied, as well as dramatic, musical and aesthetic dancing, making a total of at least eighteen members besides alternates.

With the purpose of developing the community's appreciation of art, the Concord (Mass.) Art Association, with the cooperation of the local high school, held a contest recently, offering prizes for the best essays on art subjects. A similar plan had previously been successfully tried by the Dayton (Ohio) Art Institute. The contest, which was open to all high school students above the freshman year, closed the end of January.

The pupils, who displayed much interest in the contest, found all the material for their work in the permanent collection at the Concord Art Center and in an exhibition of prints by the Brooklyn Society of Etchers, which had been sent out by the American Federation of Arts; the necessary reference books were available at the Concord Free Public Library.

Subjects for the essays were as follows: The Art of Etching (the expression of beauty and character in line); the Art of

Benjamin West, Thomas Sully, and Edward J. Malbone; Arms and Armor (the Crusaders); Ship Models (the days of clipper-ships on the high seas); Art of the Ancient Egyptians; the History of French Tapestry; Norwegian Carvings; Greek and Roman Glass Found in Tombs in Syria (its great beauty in form and color); Landscape Papers in Connection with Colonial Architecture (color and design); and Chinese Embroidered Shawls and Paintings on Rice Paper.

Miss Elizabeth Wentworth Roberts, secretary and managing director of the Concord Art Association, reports that it has had a very successful season, with an attendance of about five thousand five hundred persons and a materially increased interest shown by the schools of Concord and Lowell. This year the Association means to develop the commercial side of its enterprise. A professional has been engaged to take charge of all sales, in the hope of disposing of more of the works of art by American painters and sculptors, loaned to the Association for its annual exhibition.

DRAWINGS AT THE MINNEAPOLIS INSTITUTE

A collection of some eighty drawings by European and American masters, mostly of the nineteenth century, is the unique gift of a Minneapolis resident to the Institute of Arts in that city. As announced in the Institute Bulletin, this collection presented by Mrs. Horace Ropes in memory of her father, John De Laittre, was built up on the fact that sound drawing is the fundamental of all good work in the field of the pictorial arts, and that a full appreciation of the importance of drawing, both by students and "amateurs," could be best brought about in this manner. The first complete exhibition of the entire group of drawings and water colors justifies the aim of the collection. It covers the field of the last century to a broad and tasteful degree, ranging from the early years of the eighteen hundreds, from which time date the two drawings by Delacroix, through the Barbizon period, illustrated especially in two drawings by Millet, down to the modern movement, in which class can be found Picasso, Fougita, Bernard Naudin and the classical Maurice Denis, who as a matter of



ETCHING BY MILLET

PORTRAIT OF HIS DAUGHTER

JOHN DE LAITRE MEMORIAL COLLECTION

fact seems out of place in such nervous company.

French etchers are impressively represented, as are French sculptors. These names carry an idea of the scope of this branch of the collection: Bracquemond, Lepère, Lalanne, Beaufrère, Bejot, Beurdeley and Frélaut, among the etchers; Rodin, Maillol and Chana Orloff among the sculptors. Illustrators are numerous, among them being Steinlen, Forain, Max Beer-bohm, Vierge (Daniel Ortiz), Constantin Guys, Gavarni, Rockwell Kent, Naudin and Georges Barbier.

Painters naturally predominate. Drawing has obviously served as the first step in painting and has developed chiefly as a means to something else, rather than as an end in itself. In this connection one notes in the De Laitre Memorial Collection the "Wine Press," a sketch for the famous mural by Puvis de Chavannes, and the sketch for "The Fishermen" by Bryson Burroughs, disciple of Puvis, the "Haymaker" by Millet, the sketches for "Phillip II" by Delacroix, the "Geese in a Storm" by Bracquemond, and several others. They all point to drawing as a preparation for work either on canvas or etching plate. Through them one traces the artists' first

impressions, the first coordination of certain material, perhaps even the first record of things which will later become compositions.

All this brings up the question: How, then, define good drawing? Here are many different styles, and many workers utilizing their gifts in different directions. Yet one must believe that some principle links one with the other and produces a general trend which, for lack of more exact words, is called "good draughtsmanship." Drawing itself has been defined as the expression of form upon a plane surface. In view of the variety noted above, one can scarcely make it more definite. Good drawing is, in a sketch by Leonardo, for instance, an energetic line, packed with the utmost observation and carried off with tremendous character. In Holbein we understand that good drawing is a refined and simplified statement of what Rubens called "the living, breathing truth." In particular, applying this method of criticism to the drawings in the Minneapolis Institute, one realizes that good drawing is largely a matter of character. It is a broad definition, but it allows us to include both the old and the new, as one must.

A. B.

THE BALTIMORE ART MUSEUM

A plan of administration based upon that of the Metropolitan Museum of Art has been proposed for the Baltimore Museum of Art by the Committee that has been studying the situation since the passage of the Million Dollar Loan at the polls last November, which assured a new building for the institution.

Mr. Henry Walters of Baltimore and New York was Chairman of the Committee. The project has been submitted to Mayor Howard W. Jackson and, following its announcement in the Baltimore newspapers, there was much favorable comment upon it.

A large and important exhibition of prints filled the galleries of the present Museum building during December. It was carefully chosen from the Garrett Collection, now in the Library of Congress, the Conrad Collection and other important sources in Baltimore and New York. The examples consisted of prints in the aqua fortis method, dry points, mezzotints, ancient woodcuts,

lithographs and the like. The display was especially rich in Durers and Rembrandts, among the old masters, and in Whistlers, Meryons and Hadens, among the moderns.

Later in the season a memorial exhibition of sculpture by Edward Berge, comprising the works shown not long ago at the Corcoran Gallery, Washington, will be held at the Museum. Mr. Berge's death last October is being lamented as the most serious loss Baltimore's art world has received in recent years.

W. W. B.

The eighteenth birthday of the Society of Arts and Crafts of Detroit, Michigan, was made the occasion, in December, of a dinner party followed by an evening of pictorial reminiscence. The attendance of over two hundred and fifty members and their friends, was the largest the Society has ever had. The entertainment afterwards comprised stereopticon pictures, which showed the early beginnings of the Society, its founders and members, and traced its history up to date, with views of all the important events connected with its growth, and the various ways in which it has influenced the art life of Detroit, both by inspiration and direct action. These pictures were selected from many hundreds, collected for the occasion by Miss Helen Plumb, director and secretary of the Society.

No better illustration of its rapid growth could have been afforded than the comparison between its first home, the rooms of the old Cranbrook press, where the first committee meetings and the initial craft exhibition comprising a few handwoven rugs and small articles of handwrought metal, were held, and the beautiful building which now houses the Society, its exhibition rooms filled with hundreds of fine examples.

Gales of merriment greeted many of the photographs of founders and members of the board of trustees, as they appeared in the styles of two decades ago. The thrilling entertainments of yesteryear, garden parties, suffrage parades, tableaux and outdoor dramatics, were pictured; and all of the Society's notable entertainments, beginning with the earliest Twelfth Night Revels, the

Cranbrook Masque, and early plays of the theatrical seasons.

The membership committee's report at the business session disclosed the fact that the Society not only has its first thousand members but is well along in getting the second thousand.

Miss Plumb, who has served the Society most faithfully since its inception, was granted a year's leave of absence. It will be a well-earned rest, for she has been untiring in her devotion to the Society's welfare and has done more to promote its interests than anyone else.

The Society's birthday party, one of the most delightful meetings it has ever held, closed with an appropriate program of old fashioned songs, given by the Players Club.

An exhibition of American Industrial art was held at the Carnegie Institute, Pittsburgh, Pa., from December 8 to January 18, under the joint auspices of the Department of Fine Arts and the Museum, after the manner of the very successful Garden Show held at the Institute about two years ago.

In the exhibition there was represented current work of many American manufacturers, assembled with the idea of demonstrating the progress of designers in artistic manufactures in the United States. All the objects in the exhibition were designed and executed in this country within the last two or three years. The exhibition followed the plan of the American Industrial Art Show at the Metropolitan Museum.

Because of the limited space at the Institute, it was not possible to show a great number of objects, but a sufficient number were selected to demonstrate the ability to produce in this country objects of applied art of fine type, especially on the basis of "quantity production" which is the only basis calculated to meet the requirements of current life.

The exhibition consisted of glassware, pottery, furniture, jewelry, laces and embroideries, metalwork, hardware, lighting fixtures, rugs, silver and goldsmiths' work, tapestries, textiles, leaded glass and wall-paper.

The material for the exhibition was



EXHIBITION AMERICAN INDUSTRIAL ART

CARNEGIE INSTITUTE, PITTSBURGH

assembled by Douglas Stewart, Director of the Museum, Homer Saint-Gaudens, Director of the Department of Fine Arts, and Edward Duff Balken, Acting Assistant Director of Fine Arts. The exhibits were installed by Mr. Harold Geoghegan of Carnegie Institute of Technology, who is also Curator of Decorative Arts at Carnegie Museum, and Henry Nash of the Department of Fine Arts. A special poster for the show was designed by Andrew Avinoff, of the Museum staff.

Chicago has set an example

NEWS FROM THE which many other cities
CHICAGO ART would do well to follow.

INSTITUTE This great metropolis is a
AND SCHOOL real patron of art and has

been ever since the mayor-
alty of Carter H. Harrison, Jr., under whose
wise leadership a Commission for the
Encouragement of Local Art was formed,
and a certain sum of money set aside, to
be expended annually in buying paintings
by Chicago artists. One hundred and fifty
paintings and etchings have been purchased
to date. The Committee for 1924, with ex-
Mayor Harrison, chairman, met at the Art
Institute last month and bought ten more

paintings, fourteen etchings and ordered a
portrait of Mayor William E. Dever to be
painted by Leopold Seyffert.

The Art Institute has recently acquired,
through the Robert Alexander Waller
Memorial Fund, a portrait of a young man,
by Christopher Amberger, of the German
School of Augsburg, who was one of the
most influential artists of his day, living
from 1500 to 1561 or '62. The painting
has been in the possession of the family of
the Countess of Dartrey, Monaghan, Ireland,
for many generations.

Sculpture proved very popular at the
Thirty-Seventh Annual Exhibition of Ameri-
can Paintings and Sculpture held at the
Institute in November and December.
Nearly a dozen pieces were sold, including
three bronzes by the late Edward Berge
of Baltimore. One of these, the "Sea
Urchin," was acquired by Edward B. Butler
of Chicago.

An interesting feature of the exhibition
was the fact that, of the two hundred and
sixty painters and sculptors represented,
fifty-nine were former students of the Art
Institute School, and seven are present
instructors on its faculty. The work of the
latter was conspicuous for merit, and two

were prize winners: Leon Kroll, who received the Potter Palmer Gold Medal and \$1,000; and John W. Norton, awarded the William M. R. French Memorial Gold Medal.

Raymond P. Ensign, Dean of the Institute School, has recently announced a new series of graduate scholarships, intended primarily to invite promising graduates of other art schools to work a year or more in the Institute's classes, for the mutual benefits derived from an exchange of ideas. The Board of Trustees has in part financed these scholarships, three of which are to be available very soon, through the cooperation of two members of the Board's School Committee, Arthur T. Aldis, and Robert P. Lamont.

A most important arrangement, and one new in the art educational world, was made at a December meeting of the School Committee of the Board of Trustees. This was the decision to grant a degree of "Bachelor of Art Education" to those completing a four-year course or its equivalent in the Teacher Training Department. Graduates receiving this degree must have completed one year of general college work in addition to the department's three-year course, and they will be granted licenses to teach in states and cities where they have heretofore been ineligible. The Massachusetts Normal Art School is the only other purely professional art institution granting degrees at present.

The excellence of the Institute School's training is constantly attested by the success of its graduates. The record of Rosendo Mauricio Gonzales is spectacular. In 1921 he was a youngster in San Antonio; in 1922, a student at the Art Institute; and now he is a noted caricaturist in New York City, whose sketches appear weekly in the *Brooklyn Daily Eagle*, and who has himself been interviewed because of the popularity and merit of his work.

Another graduate, Keith Gebhardt, was appointed Director of the Winnipeg School of Art, beginning last September, and reorganized its classes, aided greatly by his knowledge of the Art Institute's organization.

Nor is the school's reputation merely national. It has spread throughout the world, and has attracted students from virtually every state and territory of the United States, and from seventeen foreign

nations as well. These include England, Canada, Denmark, China, Japan, France, Russia, Austria, Korea, Sweden, Germany, British Honduras, Lithuania, Holland, Mexico and the Philippines. In December the second annual dinner was held in honor of students from other lands, under the auspices of the Domestic and Foreign Commerce Committee of the Chicago Association of Commerce, and it was attended by Art Institute students from ten different countries. Further contributing to the school's reputation abroad are exhibitions of students' work, such as that held at the art school in Helsingfors, Finland, in December, which had been taken thither by Elmer A. Forsberg of the Art Institute faculty, who is taking a year of leave and is spending the winter in the little Slavic nation. The exhibition was received with unusual interest.

The merriest of the school's parties during the Christmas season was held in the Club Room of the Art Institute by the Teacher Training Department, for one hundred under-privileged children, invited through the Chicago Commons. Expenses had been partly defrayed, as is the custom, by contributions on Tag Day, for which the tags were designed and printed by the department. Not one but two trees this year, a boys' and a girls,' contributed by Mr. Goodman, one of the trustees, made a resplendent sight in their gay decorations. Santa Claus, looking younger and more slender than he is usually pictured, distributed gifts of dolls and toys made entirely by the students, which would have been just as interesting to recipients sixty years of age as to those of six years. This Children's Party is an annual event, and this year it was more successful than ever before, to judge by the kiddies' happy faces.

Another unusual entertainment which took place at the Institute the same day, December 18, was a motion picture of Rembrandt's life and paintings. The film industry would increase its helpfulness by making more pictures of this nature.

ART IN
WASHINGTON Under the distinguished sponsorship of Mrs. Coolidge, the French Ambassador, Secretary Mellon and Judge John Barton Payne, a meeting in the interest of art was held at the residence of

Mrs. William Corcoran Eustis in December. Mr. Robert W. de Forest, President of the Metropolitan Museum of Art and also of the American Federation of Arts, told those in attendance of what the Metropolitan Museum is doing to bring art to the people. Homer Saint-Gaudens, the second speaker, spoke on the need of art and its relation to everyday life. Leila Mechlin, Secretary of the American Federation of Arts, told how the great national organization came into existence through the vision and efforts of a small group of resident Washingtonians, and of how individuals of like vision and self-devotion are carrying on and making art a reality and a means to the increase of happiness in the more remote places in this country, as well as in the so-called art centers. It was announced at this meeting that plans were already in progress for a notable loan exhibition of paintings to be held in the late spring at the National Gallery of Art.

The Corcoran Gallery of Art has added to its permanent collection through purchase Daniel Chester French's latest completed group in marble, "The Sons of God saw the Daughters of Men that they were Fair."

An interesting exhibition of paintings by two famous Spanish artists, Anglada and Tito Cittadini, was held at the Vandyck Galleries under the patronage of the Spanish Ambassador during the latter part of December and the early part of January.

On January 12 a group of recent paintings by Leo Katz was shown at the Austrian Legation. These paintings will be on public exhibition during February in the National Gallery of Art.

In January at the National Museum a collection of paintings by Jean Georges Cornelius, and a group of bronzes by Brenda Putnam were shown under the auspices of the National Gallery of Art.

The special exhibition at the Corcoran Gallery of Art during January was a retrospective showing of landscapes by Willard Metcalf.

Mention was made in these columns last spring of a series of chamber music concerts given in the Freer Gallery under the joint auspices of the Music Division of the Library of Congress and the Smithsonian Institution through the generosity of Mrs. Frederick Shurtleff Coolidge. Recently Mr.

Herbert Putnam, Librarian of Congress, has announced a gift of \$60,000 from Mrs. Coolidge toward the erection of an auditorium specially designed for chamber music in connection with the Library of Congress, and as an adjunct of its Music Division.

Another room has been added to the Phillips Memorial Gallery, and in this a series of one-man shows is being held, beginning January 1 and continuing through the present season. The first of these consisted of a group of ten paintings by Marjorie Phillips, chiefly recent works—landscapes, still life, and city pictures painted during the summer and fall of 1924, further demonstrating the charming individuality of her exceptional talent.

The City Art Museum displayed in December and January an exhibition of

168 recent accessions, most of them purchased in October and November. They covered a period in the history of art from pre-dynastic times in Egypt to the nineteenth century in France. The largest group represented the art of Egypt, showing stoneware, statues, jewelry, scarabs and bronze utensils. Other groups comprised Greek, Etruscan and Roman objects of art, English silverware representing the work of two centuries, and Italian bronzes of which many were from the famous Heseltine collection. Throughout the exhibition were seen objects chosen with the desire to improve the Museum's industrial art collections.

In January the Museum exhibited paintings by Ramon and Valentin Zubiaurre, composing one of the few interpretative collections seen in the past two years, and they attracted much attention.

Mr. Louis Werner has presented to the Museum an important animal painting "Landscape and Cattle" by Marie Dieterle, which was loaned in 1913 for inclusion in the "Exhibition of Paintings Owned in St. Louis."

The Annual Thumb-Box exhibition of painting, sculpture and handicraft, numbering 313 items, was held in December and January at the Public Library, under the auspices of the St. Louis Art League. A first prize of \$50 and a second prize of \$25 were offered for each type of work. E. Oscar Thalinger and Manley K. Nash won

the first and second painting prizes, respectively; Caroline Risque and Erhardt Siebert the sculpture prizes; and Henrietta Ord Jones with her pottery, and Leola Bullivant with her brass and copper work, won the crafts prizes. Wheaton C. Ferris' \$50 purchase prize went to Gustav F. Goetsch for "Harbor at Sunset." Katheryn Cherry, Oscar E. Berninghaus and Gabriel Ferrand composed the jury of award, elected by the exhibitors.

Drawings in black and white by Albert Bloch were shown in the art room of the Public Library in December.

St. Louis paintings to be submitted for the Pennsylvania Academy exhibition were selected, on the 12th of January at the Noonan-Kocian Gallery, by a jury elected by the artist members of the St. Louis Guild. It included F. G. Carpenter, Harlan Fraser, C. F. Galt, Caroline Risque and Carl Waldeck.

The Art Lovers' Guild of Columbia held in December an exhibition of paintings by St. Louis artists at the University of Missouri, which were selected by John S. Ankeney, Professor of the Theory and Practice of Art. The exhibition included works by many of those already mentioned herein.

Flower paintings and portraits by Carle J. Blenner were shown at the Shortridge Galleries in December.

Healy's Gallery displayed, during the early part of January, a loan collection of paintings owned by St. Louisians.

Eight architects chosen by secret ballot of the St. Louis chapter of the American Institute of Architects will form a commission to supervise the laying out of the plaza plan, and the designing of the buildings thereon, the work to proceed under the project of the Municipal bond issue. The architects selected were J. L. Mauran, Louis La Beaume, William B. Ittner, E. C. Klipstein, J. P. Jamieson, T. C. Young, G. Gerrand and E. Helfenstetter.

MARY POWELL.

ST. LOUIS ARTISTS' GUILD EXHIBITION
Chauncey Ryder, Herman MacNeil and Carl Krafft composed the jury of award for the 12th Annual Exhibition at the St. Louis Guild of Artists which opened the last of December. Oscar E. Berninghaus won the Guild

Prize of \$300 for the best work of art with his "Autumn Days." He also received for "Fruit Vendor, Taos," the popular prize of \$50 offered by Arthur Kocian and known as the Noonan and Kocian Prize. It will be recalled that Mr. Berninghaus was awarded the Ranger purchase prize for "Their Son" at the National Academy of Design's recent exhibition.

The \$350 Chamber of Commerce purchase prize, for the best landscape of St. Louis or vicinity, was awarded to Tom P. Barnett for "The Stone Industry." "Old Town" by Katheryn Cherry won the Halsey C. Ives prize of \$100 offered by W. K. Bixby. The John Beverly Robinson landscape prize of \$50 was changed to a prize for merit and was awarded to Adele Schulenberg for her sculpture "Reverie." Takuma Kajiwaras "Lucretia" won the Carl Wimar \$100 prize for figure painting. The George Warren Browne Memorial prize of \$50 for figure painting went to William Schevill for "Adam and Eve." Heinz Warnecke's portrait bust won the Frederick Oakes Sylvester Prize of \$50 for sculpture, offered by W. K. Bixby. Edward Mallinckrodt's \$50 prize for water color went to Florence Hazeltine's "Petunias." His \$50 prize for portraits was awarded to Gustav F. Goetsch for "Self Portrait." Tom P. Barnett's prize of \$50, offered for the best landscape painted in St. Louis in 1924 by an artist who had never won a prize at the Guild, went to Paula Fenske for "The Short Cut."

A group of paintings selected from this exhibition is to be circulated by the American Federation of Arts.

PRIZES FOR SHOP WINDOW DISPLAY
The Fifth Avenue Association of New York, a citizens' association which has as its object the preservation of the dignity and beauty of this famous street, and the improvement artistically and civically of the neighborhood contiguous, held not long ago a competition for the best and most artistic window display. The chief prize, a silver cup, was awarded to B. Altman and Company by a jury consisting of Alexander B. Trowbridge, Consulting Architect to the Federal Reserve Board; Edwin H. Blashfield, President of the National Academy of Design; Arthur S. Covey, Chairman of the

Committee on Paintings of the Architectural League; J. Monroe Hewlett, President of the National Society of Mural Painters; Bassett Jones, Member of the Illuminating Engineering Society; Hermon MacNeil, Past President of the National Sculpture Society; and George B. Rooney, President of the Metropolitan Display Managers. The task allotted this jury involved a careful consideration of the beauty achieved, of the merchant's point of view in the effort to render his wares tempting to the public, and the maintenance and development of the reputation of Fifth Avenue as standing for the best in quality, workmanship and style.

Of all the windows inspected, those of B. Altman and Company combined, the jury stated in its findings, in the highest degree dignified and simple arrangement, a definite historic interest suitable to the Centennial Anniversary in progress at that time, and a harmony in the composition of all, which in their judgment entitled this firm to the highest award. In addition a number of certificates of merit were awarded, and the committee stated that, with the hope of extending the value of the competition, they desired to point out the fact that many otherwise commendable efforts were marred by inartistic backgrounds; overemphasis on lay figures with wax faces; and the crowding of merchandise in relatively small spaces. An improvement in lighting effects and a general avoidance of sensational and theatrical effects at the same time were noted.

The United States, and New York City particularly, are famous the world over for window displays. It is interesting to find among artists such complete recognition of this phase of business as a branch of art; and it is to be hoped that other citizens' associations in other cities throughout the United States will follow the example of the Fifth Avenue Association by holding similar competitions on the basis of art.

A unique exhibition of sculpture in white soap was held at the Art Center, New York, from December 15 to January 10. The exhibits were submitted in a competition instituted by the Procter and Gamble

Company for the purpose of calling the attention of professional sculptors to the advantages of white soap as a medium for the carving of small sculpture both in relief and in the round. Over five hundred pieces of sculpture were submitted, representing the work of about two hundred and fifty competitors. The jury of award, consisting of Chester Beach, A. Stirling Calder, Mrs. Bessie Potter Vonnoh and W. Frank Purdy, made the following awards: first prize of \$250 to Brenda Putnam for a work entitled "The Vamp"; second prize of \$150 to Margaret Postgate for "The Elephant"; and third prize of \$100 to Simon Moselsie for "The Rabbit." Miss Putnam also received first honorable mention for another work entitled "The Penitent." The second honorable mention went to Merlin Ritter of Minneapolis for a figure.

This competition was held as the outcome of a suggestion made by Miss Putnam, who has for some time been experimenting in the use of soap as a medium and who believes that it offers special advantages over other mediums now in use. "What I am trying to do," she says, "is to lift the soap carving out of the amateur and into the professional field. Soap carving is not child's play; it makes the most exacting demands on a sculptor's imagination, on his power of visualization, on his anatomical knowledge, on his sense of form and rhythm. No beginner can hope to achieve anything sculpturally significant with it, but the mature sculptor will find it a most inspiring medium; one that will tax his ingenuity and skill to the utmost and will lead him to *think* sculpturally. I believe this material has a high mission to perform and that it should be associated therefore in the minds of the people only in its more serious and mature aspect."

ART IN THE HOMES AND SCHOOLROOMS

The movement for the placement of works of art in every schoolroom in the land, announced and given impetus at the 1924 Con-

vention of the American Federation of Arts, is gaining in strength. The Chairman of the Art Division of the General Federation of Women's Clubs, Mrs. Rose V. S. Berry, has lately sent a circular letter to art chairmen of women's clubs throughout the

country seeking to pledge every club-family to save or earn enough for itself, to buy a painting or a bronze by a living American artist for the home, and as clubs, to raise money for the purchase and placement of paintings and bronzes in the public schools. She says in part:

"The Art Division of the General Federation of Women's Clubs is seeking to begin at once to place paintings and bronzes by living American painters and sculptors in the homes and in the public schools of the United States. This is to stimulate interest in American art and in the American artist. No country has done so little for its artists; no country counts them less in its assets. 'Make it a duty to buy a thing of beauty' is the slogan for this undertaking. It is possible for \$25 to get a lovely little bronze, signed by a good American sculptor, the prices ranging all the way from \$25 to \$250 and up. Paintings by American artists range all the way from \$250 to \$1,000 and up."

In connection with this effort, the Painters and Sculptors Association of the Grand Central Galleries, New York, is offering a series of prizes, provided that purchases are made through them. The conditions are as follows:

"Out of every ten purchases, at an equal price, made of the Painters and Sculptors Association, the purchase that carries the most interesting story of the detailed account of raising the funds shall receive from the Painters and Sculptors Association an award of equal value.

"In order that the contest may be fair to all, the prices of the purchases must be agreed upon. They should range for paintings from \$250, \$300, \$500, \$750, to \$1,000 and more. The number of contestants for any one prize may not be less than ten. The number is not restricted to any one locality, but may extend over the United States.

"In order that the contest may be fair in the buying of bronzes, the prices should range from \$100, \$150, \$200, \$250, \$300, \$350, \$400, \$500, \$600, \$650, \$700, \$750, \$800, \$900, to \$1,000 and more. The numbers of contestants for any one prize may not be less than ten. The number is not restricted to any one locality, but may extend over the United States.

"This offer of awards shall stand until June 1, 1925."

For further information apply to Mrs. Rose V. S. Berry, Grand Central Art Gallery, 15 Vanderbilt Avenue, New York, N. Y.

FROM OUR ACADEMY IN ROME	Word has been received from Gorham P. Stevens, Director of the American Academy in Rome, that the Italians are to have a
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six-weeks summer school for American musicians similar in a measure, it would seem, to the American School of Music at Fontainebleau established and sustained by the French Government. In this instance the Italian Government, with equal generosity, has agreed to let the Villa d'Este be used for the school and the municipal theatre at Tivoli be turned over for operatic reproductions.

Prof. Tenney Frank, in charge of the School of Classical Studies at the Academy, writes Mr. C. Grant La Farge, Secretary of the Academy in New York, under date of December 1, as follows:

"Our program of outdoor work has now been completed. Though it included nine full-day excursions and fifteen morning lectures, only one postponement was necessitated by unfavorable weather. At present Professor Merrill is giving three weekly sessions to Martial and Professor Van Buren is lecturing one morning the week on sculpture.

"Thanks to liberal gifts from America the German Institute finally opened its library this month. Since its collection is more than three times as large as our classical library, we shall again be frequent visitors there though it is now at the opposite end of the city. In order to fill some of our own pressing needs, Professor Merrill has suggested that we appeal to University libraries for duplicates that they may possibly have acquired by legacies or purchases in bulk. His proposal met with our most hearty approval and we are hoping for a generous response to his letter which we have sent to the members of the Advisory Committee.

"Interesting excavations are under way to which we are being admitted with more than reasonable courtesy. In the Augustan Forum the ancient pavement will soon be

reached. The work is to be completed this winter and thrown open to the public in the presence of the King on 'Rome's 2678th birthday' (April 21, 1925). At Ostia Director Calza has at last found the marine gate, which proves to be in excellent state of preservation. At Cervetri, Mengarelli has, after a period of several years, begun excavations again with the aid of funds derived from America. Beneath San Sebastiano interesting rooms of great historical value are being found behind the tombs disclosed three years ago. Professor Majuri has now been placed in charge of the Scavi at Pompeii, an appointment which will doubtless ensure not only vigorous prosecution of the work, but also scientific observation, effective and timely publication of finds and a liberal policy toward scholars who wish to study there."

ART IN PROVIDENCE

During December, the three leading galleries gave exhibitions of decided interest and variety. At the Museum of the Rhode Island School of Design, the two small galleries were filled with a collection of paintings of still life. Such an exhibition was timely in view of the revival of interest in this phase of art, and this particular showing had an added merit in that it was retrospective in character. Twenty-eight well selected examples, a few from the permanent collection of the Museum School, but the larger number loans, were hung and the walls afforded an opportunity unusual in character for studying various schools of still life painting.

Radical examples of rank modernism were absent, and the canvases of the period of the earlier masters were happily well preserved and brilliant in color.

Two Chinese painted banners of the Sung and Yuan Dynasties were hung in the same gallery with two fine examples of Emil Carlsen, who in these lovely canvases created a tapestry effect with Chinese motives. "Kang Hsi Porcelains" and "The Picture from Thibet" were the titles of the Carlsen paintings.

Others represented were Ernest L. Major with a splendidly dramatic panel of "Peonies"; Wilton Lockwood with "Peonies" treated like delicate floral apparitions; Isabel Lilian Gloag with a luxuriously

Oriental panel of "Fuchsias" in a statuesque white urn; William M. Chase with a powerful study of peppers and utensils; Anna Fisher with her brilliant "Orange Bowl"; Dines Carlsen by "Delft and Brass," a distinguished work; Charles Walter Stetson by "Japanese Roses" from the permanent collection; John La Farge with a small but carefully painted study of "Flowers"; Claude Monet with a large panel of flowers rich in tone; Maurice Sterne, John Sharman, Felicie Waldo Howell, Walter Gay, M. Elizabeth Price, Pierre Auguste Renoir, Simon Verelst, Albert Andre, Hayley Lever, Gari Melchers, Laura Hills, F. C. Mathewson, Marion Powers, Jan Van Heysum, and Abraham Begeyn.

W. A. B.

NEW YORK NOTES AND GOSSIP

Giuseppe Trotta has received a commission for ten paintings from a citizen of Waterbury, Connecticut, where, for some little time after coming to this country from Italy, Mr. Trotta made his home.

The Guild of Needle and Bobbin Crafts, which has now permanent headquarters in Room 304, Anderson Galleries, New York, has been holding an exhibition and sale of weaving, quilting and embroideries made from rare old designs by Italian, Russian, Ukrainian and American needlewomen in America.

The New York Society of Painters, which has been holding its Seventh Annual Exhibition in the Fine Arts Gallery, New York, is sending out a collection of fifty paintings in oil of moderate size appropriately framed, representative of the works of its members. This will be shown first in galleries adjacent to New York City during the present winter and will later go to places more remote. The New York Society of Painters is a chapter of the American Federation of Arts, and announcement was made that the rules governing the Federation's travelling exhibitions will apply to this rotary show. Miss Catherine R. Bartoo, 39 West 67th Street, New York, is chairman of the committee in charge.

During December the galleries of the Salmagundi Club were filled with an exhibition of little pictures, thumb-box studies, representing summer and fall work of the

artist members. The gallery walls were said to fairly scintillate with color. There was great variety both in subject and in treatment. Prizes were awarded to Hobart Nichols, John F. Folinsbee and Harry A. Vincent.

To meet the needs of suitable studio and living accommodations at a reasonable cost, Miss Zella de Milhau, in cooperation with others public spirited and interested in the arts, is constructing a group of studios and duplex apartments on Prospect Place, a short street between 40th and 41st Streets at First Avenue. These overlook the East River and are in what was once a fine old residence section which is now being redeemed. It is only five minutes' walk from Grand Central Station. The plan is for cooperative ownership, and the architect's drawings and plans would suggest ideal living and working environment. Miss de Milhau is well known as an etcher, a member of the National Arts Club and other organizations. It is an interesting experiment and one which, if successful, should be conducive to the betterment of art.

The silver medal of the Fifth Avenue Association for the second best building to be erected in the Fifth Avenue district during the year 1924 was awarded to the American Radiator Building which is located on West 40th Street, opposite Bryant Park. This is in fact a more notable building than that to which the first gold medal was awarded.

The American Academy of Arts and Letters has elected as members Willard L. Metcalf, the painter, Henry K. Hadley, the composer, and Royal Cortissoz, the art critic, completing a list of fifty members which is the limit of the organization.

ITEMS

The Bureau of Education, Department of the Interior, Washington, has lately issued, as Reading Course No. 23 (Revised), a pamphlet on "How to Know Architecture," by Richard F. Bach, Associate in Industrial Art at the Metropolitan Museum of Art, and Extension Secretary of the American Federation of Arts. This is a six-page folder setting forth on a single page the significance of architecture, giving a reading course consisting of eleven volumes covering ancient,

mediaeval, Renaissance and modern work. To anyone giving satisfactory evidence of having read carefully and intelligently not less than ten of the suggested books the Bureau of Education will give a certificate bearing the seal of the bureau and signed by the Commissioner of Education. Copies of the course and requirements may be secured by addressing the United States Bureau of Education at Washington or through any of the state agencies.

Six representative paintings by contemporary American artists were donated at Christmas time to the Harrison Gallery of the Los Angeles Museum of History, Science and Art, by Mr. and Mrs. William Preston Harrison. They are: "The Altar Cloth" by Hugh H. Breckenridge; "The Bridge" by Gardner Symons; "The Windjammer" by Henry B. Snell; "Reflection" by Robert Reid; "Little Town of Bethlehem" by Elliott Daingerfield; and "Passing of Winter" by Paul King.

Mr. and Mrs. Harrison purchased twelve aquarelles by Joseph Pennell, which will eventually be also presented to the Museum. They were included in a three-man show there, of works by Childe Hassam, Joseph Pennell and Maurice Sterne, from December 12 to January 2.

A new Harrison Gallery is now under construction as part of the new Museum Annex and will be completed in about a year. Mr. Harrison's portrait was painted by Wayman Adams in New York last May, and Mrs. Harrison's portrait is now being painted by Robert Henri, who went to the Pacific Coast about the middle of January. Both portraits are intended for the Museum.

As an evidence of the increasingly large part that art is playing in the life of the community, extending even to the hospitals, comes a very interesting little catalogue of the art collections of the State Hospital at Yankton, South Dakota. This list, which was compiled by a Mrs. Jennie M. Sanders, of Armour, S. Dak., includes 187 works, most of which are owned by the institution itself, some of which, however, are from private collections, lent by individuals. In the latter category mention may be made of a group of fourteen paintings owned by Dr. G. S. Adams.

BOOK REVIEWS

THE APPRECIATION OF ART, by Eugen Neuhaus. Ginn and Company, Publishers. Price, \$3.00.

The purpose of this book, as stated in the preface, to treat of art as a whole in its general relations to society, has been well carried out. It is intended primarily to provide a study suggestive rather than exhaustive, in preparation for a college course in art, or as collateral reading for such a course.

Written by a man who is a practical artist as well as an instructor, it should fill a long-felt want in providing a discussion which may bridge the chasm between the lay mind and the too-technical or too-aesthetic works generally used.

It deals not alone with painting and sculpture, the popular idea of "art," but considers, also, everything which has a decorative as well as a utilitarian purpose. It discusses metal hinges as well as "Mona Lisa," and modern furniture along with ancient and modern architecture. Carpets, photography, and even good taste in framing pictures are treated with as much dignity as the works of Michelangelo and Raphael.

The style is admirably adapted to securing and holding the interest of students, as it is informal, and punctuated with an occasional glint of humor. The subject is well developed, proceeding from the known to the unknown with a logic not popularly expected of an artistic temperament.

The book is profusely illustrated, and the pictures carry illuminating comments by the author.

He makes an admirable argument for democracy in art, i. e., an equal respect for industrial as for fine art, and, in a remarkably broad-minded way, attempts to reconcile the lay reader with the incomprehensible moderns, and the unpopular artist, who is yet considered high by those in the profession.

The author must also have an unerring knowledge of human nature, for he astutely points out some of our inartistic mistakes and offers constructive suggestions. He further explains the difference between the public's taste in art and the artist's viewpoint.

In view of the book's wide scope and

successful handling, it would be difficult to find a work better suited not only to the young student but also to the older individual interested in self-improvement along cultural lines.

THE ART TREASURES OF EDINBURGH, by W. G. Blaikie-Murdoch. J. & J. Gray, Edinburgh, Publishers. Price, \$5.00.

The city of Edinburgh is so great a work of art that one often forgets to look for expressions of art of a different character within her boundaries. Even to shut oneself up briefly in the Scottish Art Museum or Royal Academy Gallery takes strength of character, for it means shutting out a vision of the Castle towering high above Prince's Street. The author of this book, which is addressed not to art experts but to the casual visitor, has hunted out the art treasures of this queen of cities, which are hidden away in private collections, public buildings and the like and describes them delightfully in chapters dealing with Portraits, the Art of Italy, Spain and France, Germany, Flanders and Holland, Oriental Art and Scottish Art.

**LANDSCAPE PAINTING, FROM CON-
STABLE TO THE PRESENT DAY**, by C. Lewis Hind. Universal Art Series. Edited by Frederick Marriott. Charles Scribner's Sons, New York, Publishers. Price, \$8.50.

The first volume of this work considered landscape painting from Giotto to Turner. This second volume continues in the same manner the record to the present day. The author agrees with Mr. Wyndham Lewis that "The real history of painting is only to be read in the works of the greater painters," but when he came to the later nineteenth century he was obliged to drop the leaders and to consider their work in groups. "A man may seem a leader," he says, "while he is living, but it is wiser to wait."

Mr. Hind spent four years in the United States studying the work of our American landscape painters, and it is probable that they have here for the first time in an English book a recognition which, though perhaps, as he says, is not adequate, is comprehensive and sincere. It was not many years ago that a distinguished London editor said to the present reviewer: "How can you have landscape painters in America when you have no atmosphere?" Mr.

Hind in this volume explains the phenomena.

All who have read "Art and I," those delightful familiar conversations on art by Mr. Hind, will know without being told the character of this book, the delightful familiarity of its discussions, the thoughtful manner in which each artist's work is considered. It is enjoyable as well as instructive reading, the best and most comprehensive treatise on the subject that has yet been issued, and though many photographs gathered as illustrations had to be left out, a sufficient number are included for the purpose of study and comparison.

ART STUDIES—MEDIEVAL, RENAISSANCE AND MODERN. Edited by Members of the Departments of the Fine Arts at Harvard and Princeton Universities. Price, \$3.50.

This is the second volume of a series to be published yearly, the first of which was issued in 1923. It opens with a fitting tribute to Prof. Allan Marquand, whose death occurred September 24, 1924. He was founder and head of the departments of Art and Archaeology at Princeton and gradually extended its curriculum until it became one of the largest departments of the university. To this school it is truly said "he left something far more valuable than the books and equipment which he provided from his personal means, or the staff which he recruited—namely, his own example of painstaking and devoted effort." In his great catalogue raisonné of the works of the Della Robbia family he left an enduring monument. This volume contains one of his last essays, a discussion of "The Barney Madonna with Adoring Angels, by Antonio Rossellino." It follows the opening essay which is on "The Life and Works of Francesco di Giorgio" by Arthur McComb, and is followed by chapters on "The Stucco Altar-Frontals of Catalonia, by Walter W. S. Cook; "A Source of Mediaeval Style in France," by E. Baldwin Smith; "Two Snow Laden Pines," by Frederick Mortimer Clapp; and "Antonello da Messina's Venetian Altar Piece of 1476," by Frank Jewett Mather, Jr. All are illustrated; each is profoundly scholarly. There is not enough scholarship in our study of art today in this country, and though there is a wide gap between scholarly knowledge and loving

appreciation the former may prove a strong foundation for the latter. Certainly it should be occasion for pride that a scholarly knowledge of art such as these essays manifest is now to be found here in the United States in the ranks of our leading university professors.

MODERN MASTERS OF ETCHING: A new series of Monographs each containing photographic reproductions of twelve representative plates. With an introduction by Malcolm C. Salaman, Hon. Fellow of the Royal Society of Painter-Etchers and Engravers. Size Royal Quarto (10 x 12½ inches). Published by The Studio, Ltd., London. Price, 5s. net. B. F. Stevens and Brown, agents for America: 33 Pearl Street, New York.

The first two of this interesting series are devoted to the work of Frank Brangwyn and James McBey. Both etchers are so well known that they scarcely need to American collectors an introduction, but this opportunity for those who cannot acquire original works of securing facsimiles of extraordinary closeness to the originals is well worthy of remark. Here are twelve admirable reproductions of the works of each of these leading British masters to be had almost for a song—five shillings being approximately in our money \$1.25, or a little over ten cents per print. To the quality of the reproductions we cannot give too high praise. The choice of subject, furthermore, is excellent, though we regret that Mr. McBey's etching of trees, leafless, and branchless, standing as a witness on French soil to the crime of war, one of the most dramatic of all of his works, is not included among the illustrations in his volume.

SPANISH GARDENS AND PATIOS, by Mildred Stapley Byne and Arthur Byne. J. B. Lippincott Co., Philadelphia and London; The Architectural Record, New York, Publishers. Price, \$15.00 net.

For more than fifteen years Mr. and Mrs. Byne, the authors of this sumptuous volume, have devoted their attention to Spanish art. For some years now they have made their home in Spain where they have now a permanent residence. They are Corresponding Members of the Hispanic Society of America; authors of "Spanish Ironwork," "Spanish Architecture of the XVI Century," "Spanish Interiors and Furniture," etc. It is said that their books are characterized

by a complete knowledge of the country such as the casual visitor could not possibly gain.

The authors, in their foreword to this book, say that it is their hope that the unusual features of Spanish gardens may attract in a practical way those who ought to have a large community of interest with the country that first carried civilization and culture to the New World. They tell how the true Spanish garden is of Asiatic derivation; how it harks back to Persia; how the Moors, who brought the knowledge of this garden art to Spain, were "no artless children of nature," to whom a garden was not a walled-off piece of cultivated ground but a work of art produced in accordance with a man-made design through scientific knowledge and traditional standards, emphasis being placed on man's, not on nature's contribution. They give the key to an immediate understanding of the Spanish garden by explaining that it is a matter of tiles and of green, of odorous green, not a place of flowers nor of bloom; and they devote the greater part of the book to the gardens of Southern Spain because these are the most characteristic.

Patios are included because, "being at the same time an indoor garden and an outdoor salon, they illustrate the Moorish intent to draw outdoors indoors"—to have no sharp contrast between these two settings of the daily life. A few old Andalusian cloisters are given because "they represent the sort of arcade and court that served as a prototype for the early missions built by Spanish priests and monks in America."

From beginning to end the book is delightfully written, with clearness of expression and great enthusiasm for the subject, held, however, in reasonable check. While fully informing it induces to further inquiry; the reader is moved with a desire to see for him or herself. One chapter is devoted to garden accessories; one is entirely given up to the Alhambra garden; others treat of typical patios and gardens of Majorca, with which we in America are becoming acquainted today through the paintings of contemporary Spanish artists.

There are numerous full-page illustrations, reproductions of photographs, sketches and plans made purposely for this volume, which add greatly to its value and interest.

A HISTORY OF ARCHITECTURE ON THE COMPARATIVE METHOD, by Sir Banister Fletcher, F. R. I. B. A. Seventh edition, completely revised and enlarged. Charles Scribner's Sons, New York, Publishers. Price, \$12.00.

For the student of architecture this book will prove a veritable encyclopaedia, and as a book of reference it is invaluable. The history of architecture is given chronologically, from the earliest days of Egypt of which we have record to the present time. Part II deals with the non-historical styles such as the Indian, Chinese, Japanese and ancient American architecture. There are no less than 3,500 illustrations, and the fact that the work is now in its twelfth edition is sufficient evidence of its value.

THE MANSIONS AND HISTORIC HOMES OF THE HUDSON VALLEY, by Harold Donaldson Eberlein. Published by J. B. Lippincott Company, Philadelphia. Price, \$10.

It is a pleasure to take this book from its carton and find the pervading buff and blue of old continental uniforms and the vignetted gable of an old Dutch Colonial farm house, presaging a truly American presentation and inviting to an informing but charming excursion up the Hudson River Valley under Mr. Eberlein's guidance.

The form of the book is not new, the Lippincotts having to their credit a long list of similarly presented subjects, books prepared for a limited audience, with a limited number of copies printed, and frequently selling at old book stores at advanced prices when out of print but still desirable.

To one expecting a treatise on the architectural development of this early settled section of our country there will be surprise, for Mr. Eberlein has dropped almost entirely the technical analyses of his earlier works and has written history in purely narrative form, using, as he puts it, the old houses as "pegs on which to hang the links of memory." After a general view of the impulses of settlement and methods of colonization we are brought to the old homes, standing as the still tangible results of the effort of their age, and, in spite of his persisting affectation of old English and modern phonetic spelling in combination, Mr. Eberlein gives flavor and color to the old stories which give to the old homes such glamor and with which they show such intimate connection.

There is also little of argument. A tilt is taken with the bogey of feudalism, by some alleged concealed in the Dutch Patroonships and later English Manors, and we are reminded that the former were established under a Dutch republic and the latter after the model of the most favored freehold manors of England. There is an appeal—there is always this appeal—that these old representatives of our past be given sanctuary from time's decay and even more destructive improvement; but mostly the narrative carries one along from New Amsterdam up to Albany and back to New York again with friendly visits all the way, renewing from afar, perhaps, acquaintance with our history and the old houses around which our history grew.

L. M. L.

THE DECORATION AND FURNISHING OF

HOMES, by Ruth Robinson Tregenza, Instructor in Fine Arts, Teachers College, Columbia University. Published by the Bureau of Publications, Teachers College, Columbia University, New York.

These plates, measuring approximately 16 x 20 inches, have been carefully and laboriously prepared to bring to the attention of teachers elements in the art of design as applied to everyday life. In all probability they serve their purpose admirably, but to the reviewer they would seem to attempt to cover almost too wide a field and to lack orderliness of arrangement and unity in effect, thus discounting at a glance the very purpose for which they are intended. The charts are accompanied by a pamphlet giving additional explanation, an outline descriptive of furnishing a five-room house, and a bibliography on Interior Decoration.

MEMOIRS OF THE AMERICAN ACADEMY IN ROME—VOLUME IV. Published by the American Academy in Rome, Italy. Price, \$4.00; postage extra.

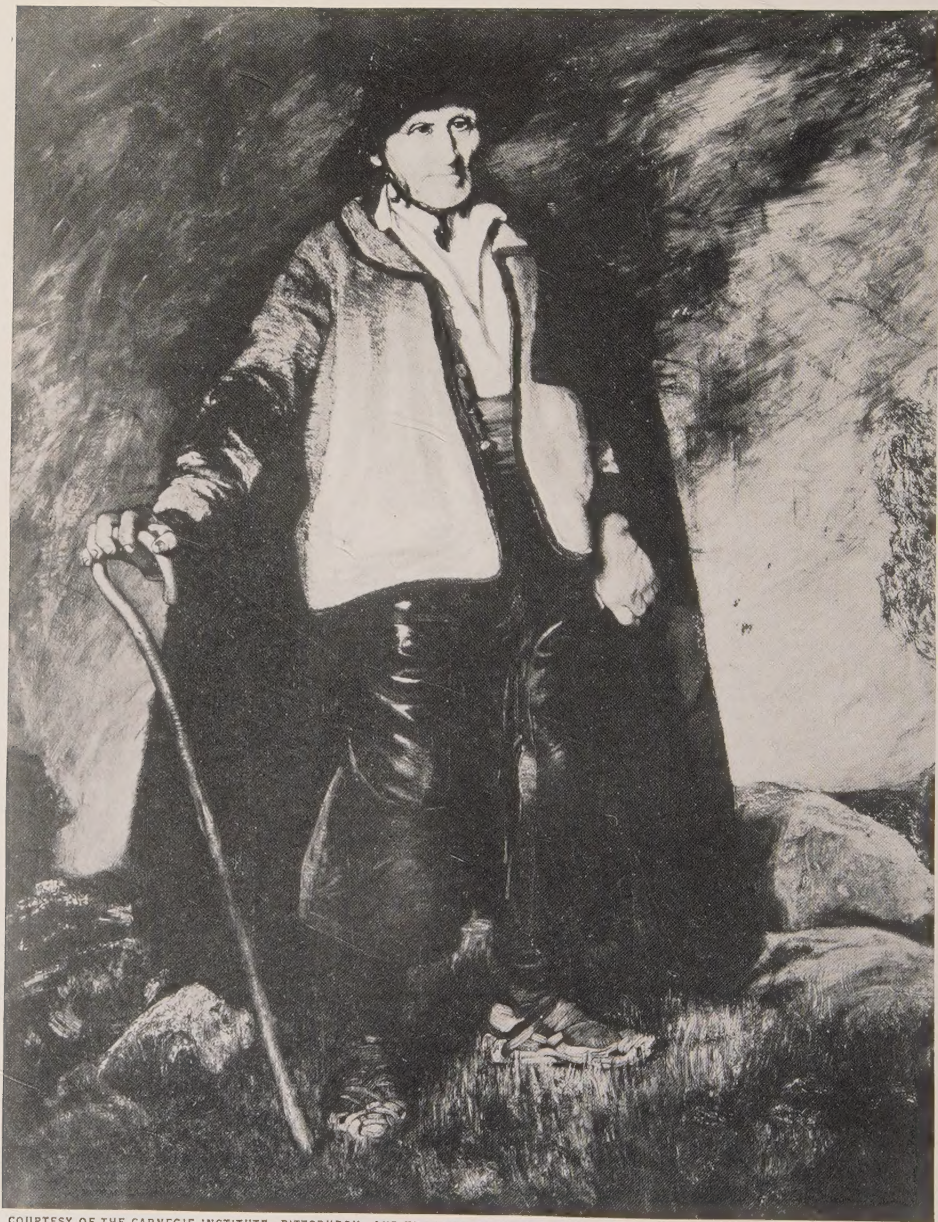
Volumes I, II, and III, of this series were issued in previous successive years but can still be had and at moderate cost. Like the present volume they are records of investigations and studies made under the auspices of our American Academy in Rome. The contents of this fourth volume is as follows: "Stucco Reliefs of the First and Second Centuries Still Extant in Rome," by Emily L. Wadsworth; "The Casino of the Semi-

circular Colonnades at Hadrian's Villa," by James H. Chillman, Jr.; "Roman Entasis," by Gorham P. Stevens, Director of the American Academy in Rome; "A Restoration of the Temple of Zeus at Olympia," by James K. Smith; and "The Date of the Arch of Constantine," by Alice Walton.

All of the books in this series are folios. They are beautifully printed on fine quality of paper—far better, alas, than that often employed in our book making in this country—and the illustrations from half-tones and drawings are sumptuous and well done. To the archaeologists and those particularly interested in the art of the past in its relation to the present, these volumes should have uncommon interest. They may be ordered through the American Federation of Arts or directly from the American Academy in Rome, addressing it care of the New York office, 101 Park Avenue.

BALLARD COLLECTION OF ORIENTAL RUGS. A Catalogue prepared and arranged at the John Herron Art Institute by Director J. Arthur MacLean and Dorothy Blair in connection with a special exhibition of Oriental Rugs held at the Institute in October, November and December, 1924. Privately published by James Franklin Ballard.

On May 22, 1922, Mr. Ballard presented to the Metropolitan Museum of Art, 129 rugs from his collection, this number being required, with what the Museum had, to make their collection the most notable and comprehensive one contained in any museum in the world. The present collection, represented by this catalogue, contains few Persian pieces but it is representative of some of the choicest examples of Asia Minor rugs to be found, and a few Indian, Caucasian, Chinese (including one rug from the Emperor's Palace), and other miscellaneous rugs of rare quality, being the best possible examples of their kind. They have been largely acquired from other collections and antiquarians and represent over 350,000 miles of travel over various parts of the world. Each is reproduced in the catalogue, which has as a frontispiece a reproduction of a XVIth century Indian rug in color. The volume contains descriptions of each rug, a bibliography on rugs, and a carefully prepared index. The book was printed at the Hollenbeck Press, Indianapolis.



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